

# KDViations

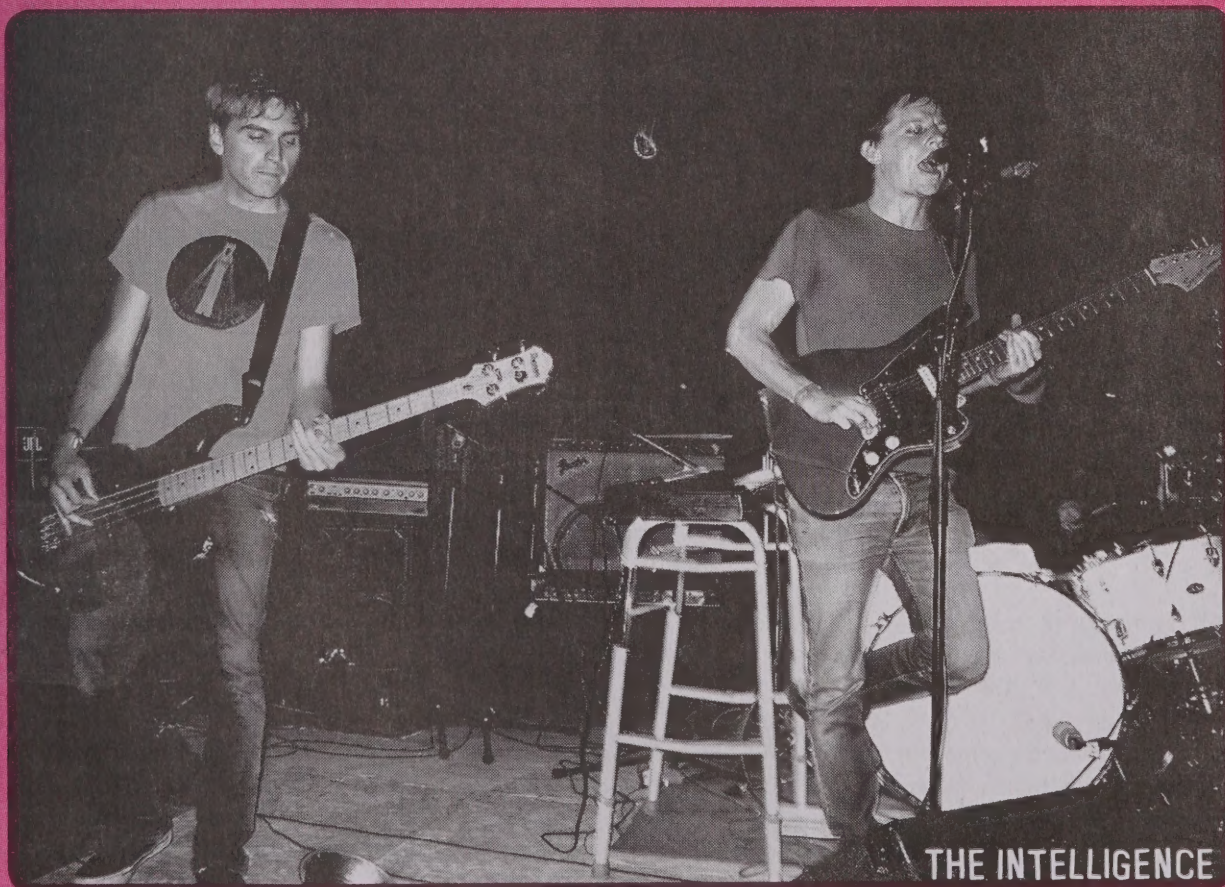
FREE

KDVS 90.3 FM Winter 2006

[www.kdvs.org](http://www.kdvs.org)

Freeform Community Radio in Davis California

**OPERATION: RESTORE MAXIMUM FREEDOM**



**THE INTELLIGENCE**

Interviews with Gerald Casale of DEVO, Bill Moyers and Dick Hebdige, Low Power Radio Round Up, CMJ 2005, Record Reviews, and more...





# KDVS Winter 2006

## KDVS Winter 2006

### KDVS Winter 2006

## Table of Contents

### Information

Core Staff.....	pg3
GM Statement.....	pg3

### Articles

Low Power Radio Roundup by Jenn De La Vega.....	pg 4
CMJ 2005 by Jenn De La Vega.....	pg 5
Operation: Restore Maximum Freedom Festivals by Heather Klinger.....	pgs 6-8

### Interviews

Gerald Casale of Devo by Ryan Todd.....	pgs 9-12
Dick Hebdige by Andy Pastalaniec.....	pgs 13-15
Bill Moyers by Douglas Everett.....	pgs 16-17
Maroon 5 by Ryan Todd.....	pg 17

### Reviews

Book Review by Gary Saylin.....	pg 18
Psychedelia and Reggae Reviews by Richter Atmosphere.....	pgs 18-19

### Other

End of Year Lists.....	pgs 20-24
Top 90.3.....	pg 25

### Information

KDVS is a freeform, non-commercial, student and community run radio station. We broadcast at 9,200 watts year round.

Our goal is to provide a medium and a context through which the cultural achievements and the social concerns of the otherwise unrepresented may best be appreciated. In other words, in a media universe tainted by commercialism and stifled opinions.



### Contact Information

#### Lobby:

(530) 752-0728

#### Fax:

(530) 752-8548

#### General Manager:

(530) 752-9902

#### Sponsorship:

(530) 752-2775

#### Request Lines:

(530) 752-2777 or (530) 754-KDVS

#### Website:

[www.kdvs.org](http://www.kdvs.org)

*This guide was put together by Heather Klinger (cover photo, all layouts and design).*

*Editing done by Elisa Hough, Anne Le and Heather Klinger.*







# KIDVS SPRING 2006 SCHEDULE

## SUNDAY

12AM-2AM  
PUNK ROGE & RIOT  
"NEONATE"

2AM-4AM  
FRANCESCA  
"SPARKLING LIGHTS"

4AM-6AM  
DANTE  
"DANTE'S INFERNO-A-GO-GO"

6AM-8AM  
BOBBY H. & MR. TEE  
"SONGS OF PRAISE  
GOSPEL PROGRAM"

8AM-10AM  
BERNARD BENSON  
"IN FOCUS/PERSPECTIVE"

10AM-1PM  
MINDY STEUER  
"CROSS-CULTURAL  
CURRENTS"  
ALT. W/  
RICH BLACKMARR  
"ROCKIN' IN RHYTHM  
ARCHIVES"  
ALT. W/  
GARY SAYLIN  
"THE NEW ISLAND RADIO  
CAFÉ"

1PM-3PM  
PAPA WHEELIE  
"RADIO WADADA"

3PM-5PM  
BRENDAN  
"THE RAW MESS  
AROUND"

5PM-7PM  
GIL MEDOVOY  
"CROSSING CONTINENTS"

7PM-8PM  
LUCKY OTIS  
"THE LUCKY OTIS SHOW"

8PM-10PM  
JD ESQUIRE AND ANGEL  
CHILD  
"THE FRONT PORCH BLUES  
SHOW"

10PM-12AM  
TIM MATRANGA  
"KICKSVILLE 29 BC"

## MONDAY

12AM-2AM  
ELISA ROCKET  
"MUSICAL TOYBOX"  
ALT W/  
A.J.  
"THIS VICIOUS CABARET"

2AM-4AM  
JD MURPHY  
"TBA"

4AM-6AM  
BEZ BENSON  
"REVIVAL OF THE SPIRIT"

6AM-9:30AM  
DJ END-STOP  
"(LIFE IS) FULL OF  
POSSIBILITIES"

8:30AM-9:30AM  
FRANCE  
"IT'S ABOUT YOU"

9:30AM-12PM  
MR. GLASS  
"GOOD GOOD"

12PM-1PM  
AMY GOODMAN  
"DEMOCRACY NOW"

1PM-2:30PM  
ANDY  
"THE LEWD DANCE"

2:30PM-4:30PM  
COLONEL MERVIN  
"THE VIRTUAL KNITTING  
COMPANY"  
ALT W/  
CHILLIS  
"AUDIO SLURPEE"

4:30PM-5PM  
FREE SPEECH RADIO NEWS

5PM-6PM  
STEVEN VALENTINO  
"STOP MAKING SENSE"

6PM-8PM  
MAGGIE CAT  
"THE CAT'S MEOW"

8PM-10PM  
ED & REMY  
"GETT OFF YER MUSTANG,  
SALLY"

10PM-12AM  
CALAMITY JANIE  
"HANDLEBAR MOUSTACHE  
FETISH"

## TUESDAY

12AM-2AM  
DJ RICK  
"ART FOR SPASTICS"

2AM-4AM  
COMBO DRUMM  
"INTELLIGENT DANCE  
LESSONS"  
ALT W/  
METALMAN  
"LAKE MINNETONKA  
METAL"

4AM-6AM  
DJ DEEJ  
"NOTHING BUT FLOWERS"

6AM-9:30AM  
CRAIG  
"EARTHQUAKE MUSE"

8:30AM-9:30AM  
KIRSTEN SANFORD AND  
JUSTIN  
"THIS WEEK IN SCIENCE"

9:30AM-12PM  
DOG TONES  
THEE FUNK TERMINAL

12PM-1PM  
AMY GOODMAN  
"DEMOCRACY NOW"

1PM-2:30PM  
DJ SEV  
"PULP FUSION"

2:30PM-4:30PM  
DJ GANON  
"ERIK'S AURAL  
EXTRAVAGANZA"

4:30PM-5PM  
FREE SPEECH RADIO NEWS

5PM-6PM  
EDWARD DRAKE  
"THE UNDERGROUND  
SOAPBOX"

6PM-7PM  
MICK MUCUS  
"KDVS RADIO THEATRE"

7PM-8PM  
ANGELA & CRAIG  
"AGGIE TALK"

8PM-9PM  
KLINGER  
"LIVE IN THE WARZONE"

9PM-11PM  
MR. MICK MUCUS  
"THE CHICKEN YEARS"

11PM-12AM  
SCOTT SORIANO  
"MUSIC FOR YOU"

## WEDNESDAY

12AM-2AM  
FLOWER VATO  
"TRIPPING WITH THE  
FLOWER VATO"  
ALT W/  
FLYNN  
"COEXISTENCE OF  
DISPARATE ELEMENTS"

2AM-4AM  
CHEF GARGAMEL  
"HAMMER DOWN  
SUBATOMIC POUND"  
ALT W/  
JOHNNY QUICK  
"MUSIC FOR NOT THE  
MASSES"

4AM-6AM  
LOUIE-BLOO  
"VYSTUP A NASTUP"

6AM-8:30AM  
THE PROFESSOR  
"CLASS FOR THE  
CLASSLESS"

8:30AM-9:30AM  
DJ CARIAD  
"THE FRINGE"

9:30AM-12PM  
DJ MUCKY  
"BEAR IS DRIVING CAR"

12PM-1PM  
AMY GOODMAN  
"DEMOCRACY NOW"

1PM-2:30PM  
DJ KARBS  
"LO-KARB DIET"  
ALT W/  
ASTRO KITTY &  
MURGATROYD  
"MASTERPIECE STEREO"

2:30PM-4:30PM  
BILLIE DOVE  
"THE UNBEARABLE  
LIGHTNESS OF WHIPPED  
CREAM & OTHER  
DELIGHTS"

4:30PM-5PM  
FREE SPEECH RADIO NEWS

5PM-6PM  
DR. ANDY JONES  
"DR. ANDY'S POETRY AND  
TECHNOLOGY HOUR"

6PM-8PM  
ACADIUS LOST  
"BAT COUNTRY: 2086"

8PM-10PM  
THE APOSTLE GABRIEL  
"RIDDIM SOUNDS"  
ALT W/  
SLEEPY WILSON  
"ELEVATE YOUR SOUL"

10PM-12AM  
SAMMY TOYON  
"CMT SESSIONS"  
ALT W/  
BIG SAMMY  
"THE HIP HOP TRUCK  
STOP"

## THURSDAY

12AM-2AM  
JIAWEN  
"BREAK SERVICE"  
ALT W/  
FANNY MCGEE AND  
REVERB  
"THE MUSHPOT"

2AM-4AM  
THAT DARN CAT  
"DRUM AND DRUMBER"

4AM-6AM  
BRANDON BUSSOLINI  
"INFINITE CONVERSATION"

6AM-8:30AM  
DJ ELYSIUM  
"THE ELYSIUM FIELDS"  
ALT W/  
CLARA  
"THE WEATHER REPORT"

8:30AM-9:30AM  
TEMRA COSTA, DORI  
STONE, AND LUIS SIERRA  
"LOCAL DIRT"

9:30AM-12PM  
RICH  
"COCKTAILS AND  
CRACKERS"

12PM-1PM  
AMY GOODMAN  
"DEMOCRACY NOW"

1PM-2:30PM  
B-SUFLAY & G2K  
"EWOK AND YOU DON'T  
STOP"

2:30PM-4:30PM  
PIED PIPER & DR.  
MANHATTAN  
"SOUNDS AT THE END OF  
THE TUNNEL"

4:30PM-5PM  
FREE SPEECH RADIO NEWS

5PM-6PM  
DOUGLAS EVERET  
"RADIO PARALLAX"

6PM-8PM  
TODD  
"HOMETOWN ATROCITIES"

8PM-10PM  
MEGAN  
"CHICKS AND CARS"

10PM-11PM  
PATRICK FERRIS  
"DARK NIGHT BLUES"

11PM-12AM  
LIVE IN STUDIO A  
"L.I.S.A."

## FRIDAY

12AM-1AM  
CHECK MCNUGAL  
"DEATH & DEMISE OF THE  
POST-MODERN RAT TAIL"

1AM-2AM  
JACK WRIGHT FROM  
WOODLAND  
"AMORPHOUS BLOB"

2AM-4AM  
BOB BARKER  
"THE PRICE IS RIGHT"

4AM-6AM  
DJ B  
"ANIMATED GARDEN  
VARIETY"

6AM-8:30AM  
BONES  
"WALKING ACROSS  
GENRES"

8:30AM-9:30AM  
TO BE ANNOUNCED  
"TBA"

9:30AM-12PM  
MICHAEL CORNELIUS  
LEAHY  
"COOL AS FOLK"

12PM-1PM  
AMY GOODMAN  
"DEMOCRACY NOW"

1PM-2:30PM  
BRENDA  
"SIR FRONTERAS,  
WITHOUT BORDERS"

2:30PM-4:30PM  
DJ HAGGIS  
"THE DEEP END"  
ALT W/  
MS. LOLA & SMYTH  
"PITCHER OF LOVE"

4:30PM-5PM  
FREE SPEECH RADIO NEWS

5PM-6PM  
RON GLICK AND RICHARD  
ESTES  
"SPEAKING IN TONGUES"

6PM-8PM  
RYAN  
"CALIFORNIA POLICE  
STATE"

8PM-10PM  
ROBB DOG  
"CHILL OUT AND DIE"

10PM-12AM  
THE PIRATE AND KRISPY  
ONE  
"DUMPTRUCKS GONE  
WILD!"

## SATURDAY

12AM-2AM  
BLASPHEMER &  
SCARECROW  
"RAISE THE DEAD"

2AM-4AM  
DJ JUICE  
"YELLOW CAP RAP SHOW"  
ALT W/  
DJ LISTEN AND LEARN &  
DJ HEADCHANGE  
"SAVORY LISTENINGS"

4AM-6AM  
TOMMY V  
"TBA"

6AM-9AM  
BIG DAVE  
"BURIED ALIVE IN THE  
BLUES"

9AM-12PM  
BILL WAGMAN  
"THE SATURDAY MORNING  
FOLK SHOW"  
ALT W/  
ROBYNE FAWX  
"THE SATURDAY MORNING  
FOLK SHOW"

12PM-2PM  
MARIO  
"MARIO'S BLUES THANG"  
ALT W/  
BJ  
"BJ'S BIG BAG OF BLUES"

2PM-3PM  
EMILY  
"THE TREEHOUSE"

3PM-5PM  
COBRA COMMANDER AND  
GLOBULUS  
"BROADCAST ENERGY  
TRANSMISSION"

5PM-7PM  
CHRIS KILLIMINJARO  
"SHINING MOUNTAIN  
HOURS"

7PM-9PM  
JEFFREY FEKETE  
"TODAY'S ABBERRATION  
TOMORROW'S FASHION"  
ALT W/  
MR. FRANKLY  
"LET'S BE FRANK"

9PM-11PM  
TROTSKY  
"THE CRIMSON AIRWAVES"

11PM-12AM  
JOE FRANK  
"JOE FRANK"

KIDVS 90.3 FM

LISTEN ONLINE AT: [WWW.KIDVS.ORG](http://WWW.KIDVS.ORG)





# KDVS Core Staff- Winter 2006


**General Manager**

Steven Valentino


**Programming Directors**

Melissa Kenney & Nix Glass


**Business Manager**

Victoria Stephens


**Business Sponsorship**

Bernard Benson


**Publicity Directors**

Heather Klinger  
& Emily Tung


**News Director**

Drake Martinet


**Music Directors**

Jenn De La Vega  
& Andy Pastalania


**Chief Engineer**

Rich Luscher


**Studio Tech**

Todd Urick


**Office Coordinator**

Jason Lin


**Production Director**

Teddy Briggs


**Public Affairs**

Scenery Girdner


**Sports**

Angela DaPrato


**Underwriting Director**

Joe Finkel


**Events Coordinator**

Brendan Boyle


**Webmaster / Computer Tech**

Chris Theilen

## Playing What We Want®



Dear Listeners,

Lately, a number of you have asked me: "What happened to Howard?"

Howard was the nationally syndicated radio network of Howard Stern that could be heard locally on 93.7FM. The Howard Network spun generic rock hits from the mid nineties and featured Stern in the morning. Between commercial breaks, the Howard Network also went to great lengths to cast itself as 'The Real Alternative' in every market it saturated. This proved to be a profitable endeavor for both Stern and the suits that coordinated the Networks distribution and selected its music programming. However, the Network and Stern were plagued by problems. Following the Janet Jackson Superbowl breast snafu, the forces of radical morality felt empowered to set their sights on Stern himself. After drawn out battles with the F.C.C. and Infinity Broadcasting, Stern finally jumped ship on traditional radio altogether and moved to satellite. The Howard Network was divided up and its programming was quickly removed and replaced. The image of someone clicking and dragging an entire radio station into a trash bin on a computer, only to open up a DJ 5000 program and completely change musical formats instantaneously is the norm in the world of radio today. So much for music and information that reflects the public's interest. Of course, far be it from me to lament to collapse of a radio network which defined 'alternative' as only slightly deviating from the commercialized realm of audio imperialism.

JackFM™ is Howard's replacement in Sacramento and exemplifies the way corporate radio is heading. A nationally distributed network like Howard, JackFM™ actually advertises the fact that it has no DJs. I suppose that when playlists are determined via focus groups and everything is done on a computer, the point of having someone in the studio is kind of silly. Plus, the elimination of DJs really helps JackFM™'s bottom line. The power of branding never ceases to amaze me as JackFM™'s slogan is "Playing What We Want®". Exactly which "we" is JackFM™ referring to? And what do *they* want? Years ago, when I worked in the commercial world as a board operator, I was specifically instructed not to pick up the phone. It was made clear that interacting with listeners and playing what *they* wanted would mess up the stations advertising formulas. Instead, people would listen to what we (the corporation) and our advertising partners desired.

Although most of the public airwaves have been colonized by these monolithic DJ-free networks, there is still a glimmer of hope. The growing popularity of Lower Power FM stations, like Davis' own KDRT, symbolizes a renewed interest in localism and eclectic homespun programming. KDVS has been at the forefront of this movement. We recently hosted the Lower Power Radio Roundup in Davis, which drew people from LPFM stations across the west coast for a two day conference. Attendees were able to share ideas, discuss concerns, and network with other activists fighting for free media. My only hope is that in 2006, these forces will continue to gather steam and return us to a world where saying "we don't have DJs" is seen as a bad thing.

Regards,  
Steven Valentino  
General Manager  
90.3 KDVS

Corporate alternative radio still sucks; please contact Steven at [GM@kdvs.org](mailto:GM@kdvs.org)



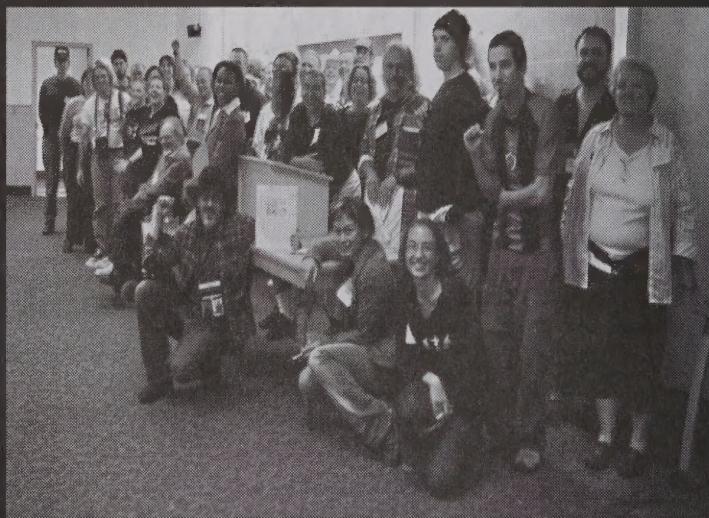
## Low Power Radio Roundup 2005 by Jenn de la Vega

Davis, CA is an incredible source of good radio. On October 8th and 9th, KDRT 101.5FM pulled together a two day caucus-style conference, the Low Power Radio Round-Up. The purpose of the Round-Up was to further the low power radio movement, and to unite a low-power radio network across California.

Delegates included staff members of the Prometheus Radio project, pirate radio stations, Free Speech Radio Network, TUC Radio, KRBS, WMUC, KDEE, NFCB, KCSB, KPFA, KFOK, KVLP, KDVS and KDRT.

Cosponsors included KDRT, the UC Davis Technocultural Studies Department, KPFA and KDVS. A couple of KDVS staff members led workshops:

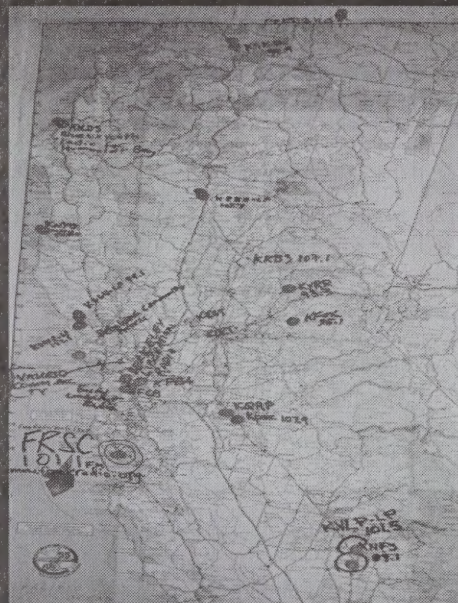
- Douglas Everett hosted "Writing for Radio"
- Todd Urick led "Music and Local Programming: FCC Compliance, on-air tips and resources"
- Steven Valentino facilitated "Researching and Writing News Briefs"



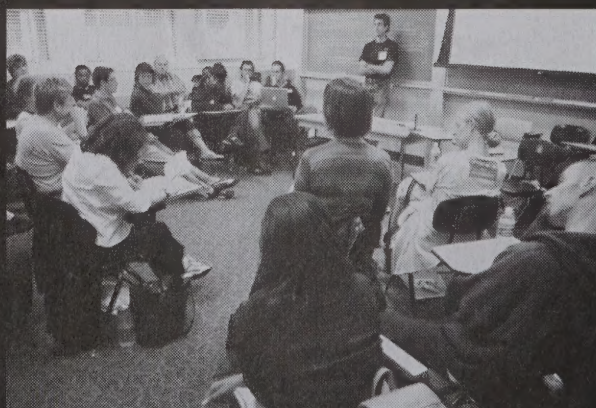
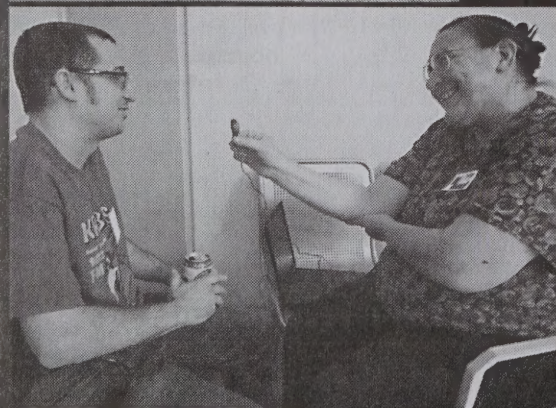
-Les Light held a series of radio theater training sessions. After several scheduled workshops, a general meeting was held to steer the next Radio Round-Up, and to share contact information.

A tour of KDVS was provided after the first day of workshops, and a social was held at the Delta of Venus Cafe. Delegates were put on a listserv to share further resources and ideas. More information about the Radio Round-up can be found at <http://gotourning.com/radioroundup>.

Jenn de la Vega led a workshop on volunteer relations, it was fun! She is aching to go to more conferences and hopes to see you around! You can reach her at [musicdept@kdvs.org](mailto:musicdept@kdvs.org)



All photos by Bradley of Santa Cruz. ( [bradley@riseup.net](mailto:bradley@riseup.net) )  
<http://www.indybay.org/news/2005/10/1774912.php>





# CMJ 2005

## by Jenn de la Vega



15 KDVS DJs + New York City + 1 Hotel Room = Chaos

College Music Journal (CMJ) publishes college radio charts on a weekly basis, but they only throw the CMJ Music Marathon once a year. Four days of concerts all over New York City and parts of Jersey; workshops on radio organization, record labels and music; and a networking fair. DJs, Music directors and college radio staff from all over the country throw down a pretty penny for such an experience. Luckily, I discovered CMJ's group discount and convinced 20 people to commit a deposit.

With a couple of nervous flyers in tow, we boarded a plane for JFK on September 13<sup>th</sup>, 2005. All 15 of us checked into a wonderful suite referred to as the "Ethan Hawke Suite" because he stays there when he's shooting movies in New York. Naturally our group split up to visit our mother station, WFMU in Jersey, while I trotted off to the Lincoln Center to check in. **De Novo Dahl** was finishing their set at the Lincoln center day stage when I arrived. The best thing about CMJ is that you can approach the artists. As a music director, I keep email and phone contact with many promoters and record labels on a weekly basis. CMJ provided opportunities to meet these people face to face.

### Highlights:

- Our own DJ G2k played impromptu organ on stage with **The Robot Ate Me** at the Knitting Factory.
- DJ Rob Dog met Taylor Hanson of **Hanson**.
- Our General Manager got a lesson on podcasting.
- Seeing **David Bowie** encore with the **Arcade Fire** at Central Park.

I sung Happy Birthday to the drummer of the **Rosebuds**.

Clear Channel had a booth at the conference headquarters. With no shame at all, I sat there eating chips and even took a free backpack. I was jet lagged and didn't mind seeing Kanye West music videos loop in front of me. My biggest criticism about CMJ lies with the advertising and workshops. KDVSers aren't used to so many advertisements because we're a noncommercial station; but all the free swag we got (bags, lanyards, CDs) were plastered with myspace.com, DKNY, Clear Channel and Spin magazine ads. I was a little off-put. Next year, if I go, I would like to ensure that the freeform voice be heard via a workshop or seminar about freeform radio stations. Why not? WFMU is a train ride away; we could definitely put together a great presentation about our unique radio format.

With over 1000 bands rocking New York, it sends you to different clubs and venues all over the city. Overall, I think CMJ is a wonderful but imperfect festival. I recommend that if you plan to start your own record label (DIY, Major, Minor, Independent) or would like to network with more artists and music businesses of all types, then CMJ Music Marathon is a valuable resource. More information about the CMJ Music Marathon can be found at: <http://cmj.com/marathon>

**Jenn de la Vega** is half of the Power-MD team. Check out the Mushpot on KDVS (Thursdays 9:30am-Noon), it'll make you sway in your seat.

Jenn and Geo from Fanatic Promotions



## KDVS Mobile DJ Unit

**Get a professional DJ for your upcoming event and help support KDVS at the same time.**

**KDVS has a complete Mobile Sound System and large pool of competent DJs to serve your needs. From Celebrations to Dance Parties to Organization gatherings KDVS Sound System has done it all.**

**Service Fee**  
**Setup & Equipment \$100**  
**DJ/Music \$45 / hr**

**Please e-mail [Events@kdvs.org](mailto:Events@kdvs.org) for more information.**





SOME OF THE STAFF

# OPERATION: RESTORE MAXIMUM FREEDOM

BY HEATHER KLINGER

By the time you pick up this edition of KDVIationS, both Operation: Restore Maximum Freedom festivals have already happened. I attended and took pictures at both. I even helped set up the second one. Here are some pictures from both. The first happened May 21st, 2005, and the second, on Oct. 1st.

Both days were nice weather-wise, you may remember that for the first, it was a beautiful day; the lawn in the backyard at Plainfield Station was strewn with people, eating burgers, drinking beer or soda and enjoying a day dedicated to music. During the second, several clouds came in, and threatened with rain, but left behind only a couple sprinkles.

Hundreds gathered out in the boonies of Woodland, at a locally owned & operated bar & grill, watching independent music, sponsored by a non-commercial, non-profit, freeform radio station. Does it really get any better?

The 1<sup>st</sup> Op: Max Freedom had 21 bands. The first half was local bands, compiled of the **Playboy Millionaires**, **Black Dahlias**, **Knightmares**, **Hotel Pistol**, **Boss the Big Bit**, **Carquinez Straits**, **Oh Dark Thirty**, **Eat the People**, **Gift of Goats**, and then the out-of-towners, **Earn Your Feathers**, **the Weegs**, **Walking in the Neon**, **Yip Yip**, **Zom Zoms**, **Le Flange Du Mai**, **Death Sentence Panda!**, **A Hawk and a Hacksaw**, **Burmese**, **No Doctors**, and **Sightings**.

The 2<sup>nd</sup> was almost entirely out of town bands, except for **Hot Guys Cool Girls** from Sacramento. The others are as follows: **Kool Teen!**, **Ezee Tiger**, **The Rebel**, **Hustler White**, **Wet Confetti**, **the Hospitals**, **Intelligence**, **Zebra Attack**, **Mammatus**, **Growing** and **Residual Echoes**.

This one was more manageable, because we had half as many bands, so we didn't have such harsh time restrictions, and such a brutal set up/take down schedule like the previous one. All the bands were recorded with the help of Jeff Melendez, and one of our own Engineer's and Co-Music Director, Andy Pastalaniec.

People from all over the area came to both of these events. Not only locals from Davis, Sacramento, and Woodland, but the Bay Area: San Francisco, Berkeley and Oakland, (some kids even biked from Oakland!), and I heard some folks even came from Portland for the second.

The support was great for both of these events. A lot of hard work was put into them. Countless hours booking bands, setting up and reworking schedules, recruiting volunteers, housing bands, making arrangements for band meals, budgeting, etc. Both of these events turned out great, and we hope to see more people at the next one!

Remarkably, both were put together by only a couple people, and ran smoothly with the help of dozens of volunteers. Special thanks to those involved in both or either: Brendan Boyle, Rick Ele, Joe Finkle, Melissa Kenney, Mario Solis, Jack Wright, Teddy Briggs, Andy Pastalaniec, Jeff Melendez, Armadillo Records, Le Fun, Olipom, all the bands, the great folks at Plainfield Station and anyone else I may have forgotten.

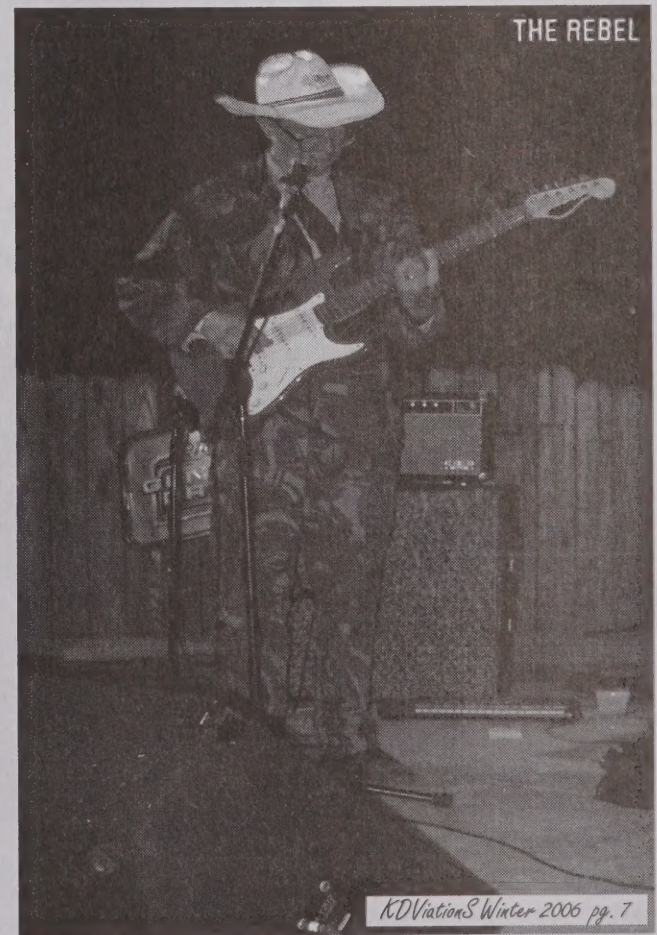
SOUND ENGINEERS: ANDY AND JEFF



DEATH SENTENCE PANDA!











THE WEEGS



ZEBRA ATTACK



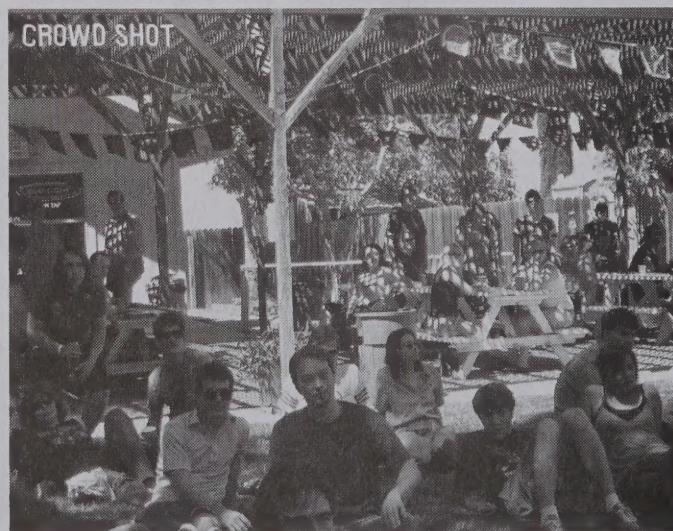
WET CONFETTI



THE HOSPITALS



YAHTZEE BETWEEN BANDS



CROWD SHOT

MORE PHOTOS CAN BE FOUND HERE:  
[HTTP://WWW.OUTOFORDERRECORDS.COM/PHOTOS](http://www.outoforderrecords.com/photos)

ALSO, CHECK OUT PHOTOS BY LARS  
[HTTP://WWW.PBASE.COM/](http://www.pbase.com/)

YOU CAN ALSO GET BAND LINKS, AND MORE INFORMATION AT:  
[HTTP://WWW.MYSPACE.COM/MAXIMUMFREEDOM](http://www.myspace.com/maximumfreedom)



# INTERVIEW WITH GERALD CASALE OF DEVO

BY RYAN TODD

[I saw Devo play in Anaheim in August, I made contact with a crew member, seeking an interview when Devo would be coming to Oakland. Later I was told Gerald Casale, bassist, agreed to do it in October. This interview was the first time I spoke with him. If you don't know Devo, they have been quite influential in the indie/punk/art rock genres. Devo released their first album Q: Are We Not Men? A: We Are Devo in 1978, produced by Brian Eno.]

**KDVS:** Let's see if I can do this, I've never put anyone on the air, Gerald will be the first. Mr. Casale, are you there? [by phone, he was in Los Angeles]

**Gerald Casale:** Yes I am.

**KDVS:** Alright. It is good to have you here on KDVS, I'm speaking with Gerald V. Casale, co-founding member of Devo. How are you doing sir?

**GC:** Oh you probably don't really want to know that, although people will find out tomorrow. I seriously destroyed my L5 disc during the tour that started in August at the NY show.

**KDVS:** Wow.

**GC:** Yeah. You know we still do all the things we always did, all the moves all the choreography, very kinetic energetic stuff, and I still do it.

**KDVS:** I saw you down at one of your Anaheim shows in August, and you looked fine.

**GC:** Well, that's because I was on steroids. What happened was mark rips our suits off our bodies during "Uncontrollable Urge", and a piece of yellow suit got left on stage, usually the crew tries to get it off. Because yellow plastic is slippery.

**KDVS:** I've got questions about that yellow plastic.

**GC:** I did one of my uncontrollable urge jump turns where I come down and I'm spinning, and I hit a piece of that yellow suit with my left foot and I didn't fall, I probably should have, my leg flew out in front of me like hyper extended and I felt something pop and I saw a white flash before my eyes, and the next thing I knew I was getting MRI's and on steroids. It wasn't a smart idea; it is like a football player that continues to destroy them selves because they are fooling themselves because they are not in pain at the moment. So I really went all the way with this, and I'd basically facing a serious situation where I'm not allowed to move before I get an operation.

**KDVS:** Wow.

**GC:** So my friend that does science fiction props created a Hannibal Lechter like table to confine me so I can be vertical and I can play but I won't get caught up in the heat of the moment and perform, because I'm basically in bondage.

**KDVS:** That's pretty impressive. Because you did a number of shows, then you took a month off, and tomorrow is the first show starting up the next stage of your tour.

**GC:** My doctors said absolutely "you can't do that, you can paralyze yourself", and I know me, I know if I wasn't confined I would just do what people see me do all the time, so I can't do that.

**KDVS:** I have question about the yellow suits, which are Tyvek I think is the brand name.

**GC:** That's right.

**KDVS:** How much Tyvek do you guys go through during a show or a tour?

**GC:** Well we wear new suits every night, they are disposable, and destruct. And so it would be hard to count over the year how many hundreds of dozens of yellow suits we destroyed. And its not just Tyvek, it is plastic coated Tyvek. Because it's the yellow suits, the real use of them in the world of industry, are chemical cleanup suits when people are trying to protect their bodies from chemicals they are spraying, so they are extra hot because they are coated. They don't breathe at all it. It is like a piece of swiss cheese melting on a burger.

**KDVS:** I once ran, in San Francisco, the Bay to Breakers Race, with a friend we ran as Devo, we got our hands on some Tyvek, we put on some black letters, yeah those things

were warm.

**GC:** You lost some weight. When we were doing like 50 city tours in those, we would be so trim at that end of the tour. It was like kind of weight loss program.

**KDVS:** So besides your injuries, how is the rest of the tour going?

**GC:** Well the same night that I herniated my disc, our drummer Josh Freese smashed open his finger on his left hand. And he played the next seven shows one handed, with a pulsing hurting split finger, in a metal splint, because he not only broke the end of it, he smashed it wide open.

**KDVS:** Whoa!

**GC:** He's all better now, and everyone else is fine. It was bizarre.

**KDVS:** Yeah, that is pretty amazing. Do you guys have any pre-show rituals or superstitions?

**GC:** No, I think the ritual is the preparation of the yellow suits, and you know, just putting on the layers of clothing. It ends up being about a half hour procedure per person.

**KDVS:** Speaking of the clothing, historically where did the red flower pot hats come from, how did you guys get those?

**GC:** I designed them based on a 30's deco ceiling fixture I used to see in my grade school. I hated school so much, and I hated the nuns, every day I just I couldn't wait to get out of there, and a lot of times I would just be staring at the ceiling literally, and I loved these ceiling fixtures. So one night, obviously you know 20 years later I thought they would make a great hat, except if it is going to be a hat it has got to be red, and that was that. You'd never find a flower pot that looked like that.

**KDVS:** What did you make them out of?

**GC:** Vacuform plastic. Made a plaster mold based on a drawing, then had that mold taken to a place that did vacuform plastic, ABS plastic.

**KDVS:** I was in Target the other day and I thought I'd check out the Halloween section, and you perhaps know what is there, there is a full yellow Tyvek suit and the red hat for sale as a Halloween costume. How does that make you feel? That's really hitting the big time.

**GC:** I just hope it sells a lot, because Devo never made any money off the merchandising, because it was all custom, nobody would help us. So we had to make it, print it ourselves, find people to do things, pay for it all, pay for the manufacturing, and sell it from our club, and we lost money. The fact that it is in Target, and Target's logo is so much like the hat anyway, and it is very affordable isn't, for the first time, because they can make it en masse. And every day was Halloween for Devo anyway, that's how we feel about the world, it's always a horror show, so this is good. Were they selling the whip or did they take that away?





away?

**KDVS:** Actually, I think there was a cheap whip in the bag?

**GC:** It's got to be cheap.

**KDVS:** I've got to go get that thing. So how is the groupie scene these days, I read that you were the first member of the band to parlay being in the band into a sexual encounter, is that true?

**GC:** I think that's true. Yeah, yeah. I remember that. Ahem. I didn't parlay that, I just experienced it, and thought it was amazing that things worked like that. But the thing is, things work like that for everybody, I don't care whether you are a professional golfer, or a brain surgeon, or you run a dot.com company. The thing oddly enough, women screw power and men screw beauty, it's a cliché, but the same girls who would have nothing to do with you last year and suddenly your band is being played on the radio and they're all around like "hey, remember me, wanna go out?". It's not rocket science.

**KDVS:** You guys are a little older these days, how is the scene now?

**GC:** Predictably it thins out; it's just the way it is.

**KDVS:** Yeah, the herd thins out.

**GC:** The herd thins out. You've got to be Mick Jagger, got to be that successful.

**KDVS:** Is the same true for Mark, Mark Mothersbaugh? [Devo lead singer]

**GC:** Mark is married. He honoring the vows.

**KDVS:** Good for him! So lets talk about Mutato Musica, can you tell us about that?

**GC:** That is Mark's scoring business, where he scores for films and TV. But a lot of times we do projects together, and we work out of Mutato Musica all the time. We've done a lot of music for commercials, and songs for movies, and video games. Recently we did a very bizarre project that's going to surprise everybody; I don't know what they're going to think. We've 2.0. It's a kids' band, for Disney. songs from Devo's catalog.

created Devo

And they are doing all

**KDVS:** Is that true de-evolution?

**GC:** Yeah, true de-evolution. They're doing songs like "That's Good", "Whip It", "Girl You Want", "Beautiful World", "Freedom of Choice". Twelve songs in all.

**KDVS:** Some of those aren't very Disney, I'd say, I'm kind of surprised they are going along with it.

**GC:** Well that's what I like about the whole thing. People perceive Devo as a silly goofy cartoon band, and if you pay attention to what's going on, it's not at all!

**KDVS:** Yeah, when I saw you guys in August I immediately thought that what your songs were about back in the '70's are perhaps more relevant these days - considering who is in office.

**GC:** Not that people think about these things analytically and consciously, but I think that is the reason that out of all the bands that appeared in that era that we did, we're the ones who are still current, because what we talked about and what our songs were about, not just the sound and the way the sounds were put together, but the lyrics and the presentation — it all turned out to be true! So I think that is why people are interested in us, because devolution is true.

**KDVS:** Some are folks might say doing commercials is selling out, what do you think about that?

**GC:** No. Everybody has sold out. The concept is outdated.

Everything that we got criticized for, like branding ourselves, creating videos, making wacky merchandise, everything that we did that we got criticized by the old vanguard of rock for, now every big time "rocker" and star, down to the guy who is supposed to be a street thug rapper, they're all doing it, and all of it is just pose and posturing anyway, just image and brand control, because in reality what are they doing, they are making songs and they are selling them, and they are part of the corporation. They are distributed by a corporation, they are controlled by a corporation, they are marketed by a corporation! They are on the inside when the drawbridge goes up! There is no freedom, there is no democracy, we live in a corporate feudal state, it is getting more and more obvious every day. People traded individuality and freedom for the thinking of the hive. And more recently, just absolute psychopathic fear. They are used to searches of all kinds,

invasions of their privacy, strip searches, standing in long lines, doing what you are told, shutting up, not complaining about it. It is like they have all been conditioned to be good little worker bees in the hive. Just today on CNN there was this reporter on the street, one of the main anchor guys on CNN, but not Anderson Cooper, he's gleefully explaining how — on the streets of New York you know, where some hoakster is dancing the jig because there is so much fear because he was to put a suitcase in it and watch the city come to it's over it, it is like So the reporter is gleefully the "Israelification" of New York, it was a piece on the "Israelification" meaning that live just like Aviv, in constant bomb going fast food joint or a And he went on and on people don't mind the heavy military and police, and being searched

able in drano whole knees dada art. explaining

of New five minute

of New York, now people they do Tel constant fear, readiness of a off in some sidewalk cafe. to explain how presence of and stopped any where.

**KDVS:** He was saying people don't might that? I mind it.

**GC:** Yeah, we're some of the last people who do. Because luckily I grew up and remember what freedom was.

**KDVS:** I'd like to ask you about that, you were at Kent State apparently, would you mind talking about that experience?

**GC:** Absolutely. That would never happen again, because that's when people cared. The protest was about the expansion of the Vietnam War into Cambodia without an act of Congress. Nixon the President, who was possibly as evil as Bush, but 10 times as smart, he found a way to usurp the tenants of the U.S. Constitution and just expand the war without an act of Congress even though that had been in place forever [see Art. I, Sec. 8] and there was a big segment of the population that actually knew how democracy was supposed to work, and knew how the system of checks and balances between the various branches of government worked. And so all the activist students and all the people who opposed the Vietnam War really lost it. This was just compounding it. That May 4th protest was about that very thing. And so, anticipating that, the Governor and the President of Kent State University agreed that they would declare "martial law" on campus, and martial law, unbeknownst to most of the population today is a trump card, is the ace in the hole that the government can invoke at anytime on a state level, federal level, county level, and it usurps all individual rights, all the Bill of Rights, all the First Amendment rights, so no longer are you able to assemble. So it automatically made the protest that day illegal, and this gave them the excuse to start shooting tear gas to disperse the crowd, and of course the crowd was saying "hell no, we won't go" and all the stupid slogans and chanting, and the crowd was 18 and 19 years old. And the National Guard who were also 18 and 19 years old, were carrying loaded M1 rifles that nobody thought were loaded because that had never happened in the history of America, rifles, and they had bayonets on the and the shot into crowd. students killed, 9 injured, they started marching, next thing they the Four were were 2

for

And two

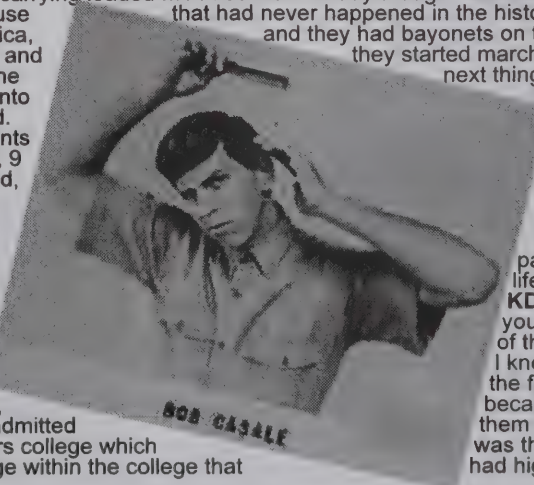
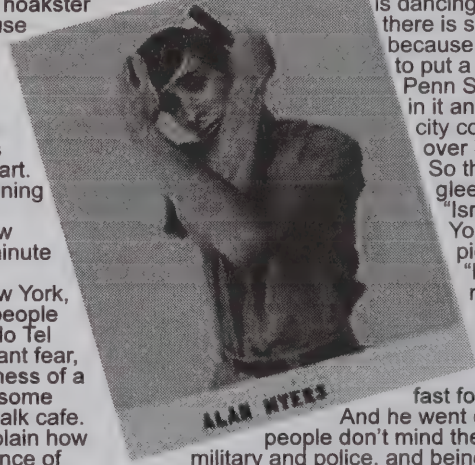
**GC:**

of killed,

had admitted

honors college which

college within the college that



paralyzed life. **KDVS:** you knew of the four? I knew two the four because I them to the was the small had higher



academic standards, a more rigid reading list and all that — in other words you had to be smarter. So the reason I did that, it was my job. As part of my scholarship was to have to work during summer to admit new students, so I met Alison Krause and Jeffrey Miller these two students who then would subsequently the next spring be killed in their freshman year and I became friends with them. That wouldn't happen today, because everyone is just a moron, and whore, and a creep.

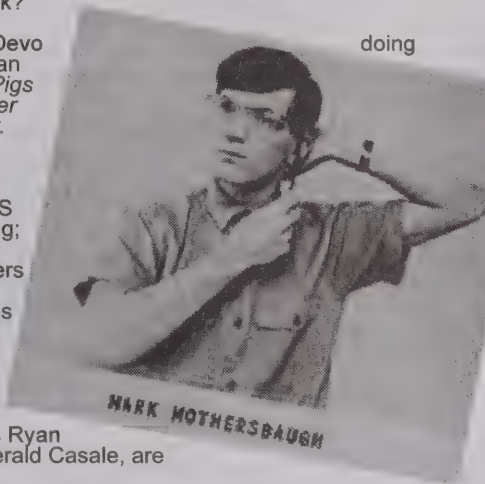
**KDVS:** Let me play, I have a song here, you guys covered "Ohio", a Crosby/Stills/Nash/Young song I believe.

**GC:** Yes, Neil Young wrote it.

**KDVS:** Do you mind if I play that song, and then I'll come back to you, would that be ok?

**GC:** No problem.

**KDVS:** Ok, here is Devo doing the song "Ohio", it can be found on *When Pigs Fly: Songs You Never Thought You'd Hear*. Maybe we can talk about this when we come back on, you are listening to KDVS 90.3fm. [played song; all the songs on this compilation are covers with odd pairings, such as the Box Tops singing Blondie's "Call Me", (2002, Xemu Records / A2X Records)]



**KDVS:** Alright this is Ryan here, talking with Gerald Casale, are you there Gerald?

**GC:** Yes.

**KDVS:** That was "Ohio", a cover that Devo was doing. *When Pigs Fly: Songs You Never Thought You'd Hear*. This is an interesting disc. The one I like is Don Ho doing Peter Gabriel's "Shock the Monkey".

**GC:** Yeah that is great.

**KDVS:** It's also got Lesley Gore doing "Dirty Deeds Done Dirt Cheap", Herman's Hermits doing "White Wedding". How did this thing come about?

**GC:** It's a concept album.

**KDVS:** And you knew whoever was putting it together? Did they approach you?

**GC:** Remind me, I hope his name is all over it?

**KDVS:** Cevin Soling, with a C?

**GC:** Yah, what's the record company again?

**KDVS:** Xemu Records.

**GC:** Yah, out of New York, it was this guy with this weird kind of, Professor Irwin Corry record executive, who was kind of like an intellectual mad man and he had this big idea and he went around spending all his energy getting people into it, and we just thought it was so funny. When he would pitch his concept, it was like, wow, this guy has flown all around the globe meeting these artists to convince them to do this thing — why, why?

**KDVS:** Yeah, it is pretty amazing.

**GC:** I just love it. We thought he was Devo. Here's a guy, he's in business, he's able to get phone calls returned, he's able to get meetings, he has some financial capital to fund these recordings, and this is his idea. He has boundless energy to see his vision through. That's Devo!

**KDVS:** Did he approach you with the song "Ohio", or did you get to pick the song?

**GC:** No, no, no. It was all his idea!

**KDVS:** The pairings? He had Don Ho paired up with "Shock the Monkey"?

**GC:** Yes!

**KDVS:** [laughs]

**GC:** Exactly, your reaction was our reaction.

**KDVS:** It's a great disc.

**GC:** It was bound to fail, right? Given this culture, it's like here, do you want to just put out something that every one hates and thinks is crazy, here you go.

**KDVS:** Speaking of bound to fail, Devo released what I think is pretty neat: Devo's Greatest Hits, and simultaneously Devo's Greatest Misses. [1990]

**GC:** Right.

**KDVS:** I assume you didn't have much expectation for the Greatest Misses disc?

**GC:** Well. No. I mean, we just thought that... people have to understand duality; people have to understand Jekyll and Hyde.

I know that nobody is into Jung, and the dark side. And people in America really don't understand or appreciate irony, because they don't even admit to their own duplicity...

**KDVS:** Alanis Morissette appreciates irony. (Note from Editor: *She's Canadian!*)

**GC:** Does she really, ok. I thought Morissey did. And according to Robert Hilburn, Franz Ferdinand does; I love the way he can take somebody simplistic and make them sound really important.

**KDVS:** Hilburn is the Los Angeles Times music critic, right?

**GC:** Yeah. He is the one who said, after we did our 1982 tour of Oh No! It's Devo, and we had the rear projection screens in sync with the music, and characters on screen in scale with us singing. And he said, "Devo give me a rock and roll, or go to a video arcade and I'll stay home."

**KDVS:** Wow. He missed the boat.

**GC:** That's what's so great. He's always way behind, and then somehow he anoints people!

**KDVS:** So how do you feel about entire cover albums dedicated to Devo, like *We Are Not Devo*?

**GC:** I just wish they were better.

**KDVS:** I was going to play the Aquabats, "Love Without Anger", I thought they did a decent interpretation.

**GC:** Yeah. It's funny. Here's my idea. How about this: Axle Rose doing "Freedom of Choice", full blown rock-n-roll.

**KDVS:** Full blown or his quiet stuff?

**GC:** No, no, no. Full blown, before he pinned out. And who is his guitarist?

**KDVS:** Slash?

**GC:** Yeah Slash. Who is a great cartoon character, who looks like he can be on the Adam's Family. Imagine they're doing "Freedom of Choice" full quote "balls to the wall" in their world, right, he's doing "...ah freedom of choioioioice, is what you waaaaant...". And he sings the lyrics faithfully. That would help me. Because he'd sell the idea like we never could. And then we'd make some money.

**KDVS:** Ok let's hear the Aquabats doing "Love without Anger", here on KDVS Davis 90.3fm. [played song, from *We Are Not Devo* (1997, Centipede Records), bands covering Devo tunes]

**KDVS:** Alright this is Ryan, talking to Gerald Casale, founding member of Devo. Do you guys have to approve these cover songs, or do companies get to put these out without you having much real say?

**GC:** The laws of copyright and recording in America are thus: Let's say I'm a band called Parcheesi. And we like this Devo song "Pink Pussycat". We record it, we don't change it. As long as we faithfully record the publishing credits so that the appropriate agencies in America that control who gets what, can send the writers' money to Devo — they don't need permission. But, if they want to take a piece of "Pink Pussycat", like some rap band, and put something else over it, and now they want to claim all the credit, they can't do that — they have to get permission. Or if they hate "Pink Pussycat" and they made parody lyrics — they have to get permission. Otherwise, anybody can do whatever they want.

**KDVS:** Ok. Can you tell the story of when you met Mick Jagger, regarding "Satisfaction"?

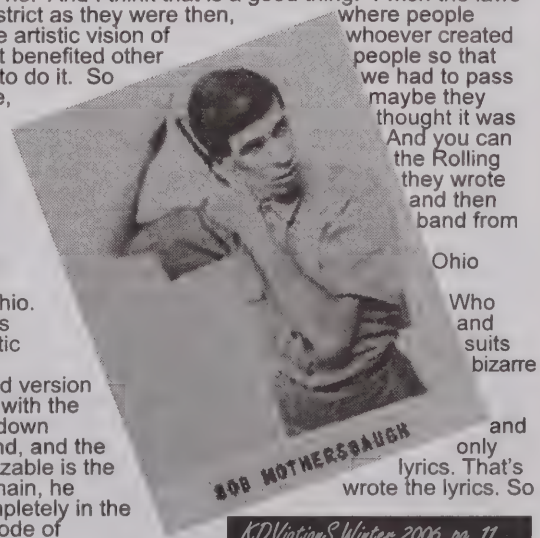
**GC:** Yes, the laws were even stricter then. We had to meet with him because we changed the music. The lyrics were the same, but we changed the music. So he and Keith [Richards] had the power to say no. And I think that is a good thing. I wish the laws were still as strict as they were then,

where people who created people so that we had to pass maybe they thought it was And you can the Rolling they wrote and then band from Ohio

**KDVS:** For even.

**GC:** Yeah, Ohio.

act like robots dress in plastic playing this deconstructed version of their song with the beat all torn down twisted around, and the thing recognizable is the Jagger's domain, he we were completely in the supplicant mode of





those who go to see the king. We met with him in the offices of Peter Rudge, their manager at the time. And Peter Rudge was this amazing high powered slime bag who wore three-piece saddle rough suits with the paisley ties and the pin stripes and everything. We're in his office in New York next to the Warwick Hotel, and he's got a fireplace going, the whole thing. Jagger is there, in some velvet pants and like a t-shirt, and bombed. Drinking Mogen David wine in the middle of the afternoon...we didn't know what the "hey" wine was...Anyway, Jagger listened to about 30 seconds of it and he's sitting in his chair and he's drinking his wine and then he gets up and he starts dancing around the room making Jagger moves. And Mark and I are looking at each other going "woo woo", and Jagger goes "I like it, I like it". So we go home to L.A. all proud, like "Jagger liked it, its ok, were gonna do it". And our manager Elliot Roberts, who managed Neil Young, and Joanie Mitchell, and the Cars, he says: "oh good, I told Peter Rudge to tell Mick to say he liked it because you guys might really hit it big because you are about to be on Saturday Night Live, and you could make him a lot of money".

**KDVS:** Wow. That was your manager?

**GC:** Yeah. That's how it works. What do you think it's all about? Don't you think this business is as evil as the artists think it is?

**KDVS:** I can only imagine.

**GC:** No. I'll tell you what; it is ten times what the artist thinks it is. **KDVS:** I have oodles of questions to talk about, and this is one of them, what is the relationship like between artists and labels these days?

**GC:** The same way it was probably fifty years ago, when Ray Charles and John Lee Hooker were working. It will never change. It will never change.

**KDVS:** Do you have more control over what you do these days?

**GC:** Absolutely not. No. That's not the way it works.

**KDVS:** So how do you feel about sampling these days, it is very prevalent?

**GC:** Sampling is prevalent, and that's what I was talking about. I don't understand, and no artist understands who ever wrote a song, how the fact that they wrote a song doesn't count. No one will ever understand that. You can sample all you want, is our attitude. And give us something. Because without us, you wouldn't do what you did. So are you building on something, or just ripping something off? It's ridiculous. They say, "Oh, it's just a sample; well hell bell whether you". If it's just a sample, you wouldn't even have the idea which you have unless we had an idea. So let's build. But do not appropriate, and do not cut us.

**KDVS:** Are you aware of the "creative commons license"? [www.creativecommons.org]

**GC:** That's funny, you are allowed to say this, but the FCC rules out the s-word. That's brilliant! Keep going. Because what you are talking about is so much more offensive.

**KDVS:** So the FCC is not high on your list.

**GC:** The FCC is so corrupt, and so arbitrary. It's like the scene in Amadeus, where the Duke says, "I like it, but it has too many notes". And Mozart says, "What do you mean too many notes Sir, I used the number of notes I needed for the idea I had, what would you want me to do?" And the Duke responds, "Cut some notes, I don't care where you do it." This happens everyday on every level, with movies, commercials, videos. People that are empowered who don't even know what they are saying, that think their power... are interfering with a good cut or a good vision, or whatever. In other words, they can't justify their money to their boss unless they impose their will. And then, they are dealing outside of their area of expertise. You know what the artist hates about that, because the artist would never say "I know more about business than this guy", "I know more about how things are distributed". The artist would never say that. But these people feel very free because of the money relationship to say whatever they want, no matter how opinionated it is, and ruin your life. And if you won't do it, you know what you are? You are the "difficult artist".

**KDVS:** So when writing songs, do

artists, or do you consider FCC rules, like the seven dirty words and swear words, is that a consideration when someone is writing a song?

**GC:** No. I never even think about those people! Tell me if this is a fact: the head of the FCC is the son of Colin Powell?

**KDVS:** Yes. Michael Powell is Colin Powell's son.

**GC:** Colin Powell. I call him Collin Bowel. Collin Powell, who had dignity and respect, was sent out to the world at the UN to sell a completely made up corrupt image of the world, he had to sell the idea of WMD's and the attempt of Saddam Hussein to get nuclear materials. Right. How about that? How sad is that?

**KDVS:** Yeah, I was disturbed by that.

**GC:** How sad is that? It's hideous. And then his son is like a little parrot to the Administration...

**KDVS:** Let me cut to another song, one not found on either your Greatest Hits or your Greatest Misses albums.

**GC:** Oh, that's even better.

**KDVS:** And that's "Going Under", it is found on the *New Traditionalists* album. It's one of my favorites.

**GC:** One of my favorites too. We're playing that live, and you saw us play it live didn't you?

**KDVS:** Yes, I love that one. So here is "Going Under". [Played song; from 1981]

**KDVS:** Alright, this is KDVS in Davis 90.3fm. With Gerald Casale of Devo on the line. I have just a couple of minutes left, I'd like to ask you two last questions, and then I have to hand it over to the next DJ. The Greatest Hits and the Greatest Misses albums do not include some songs. How did you decide what was a greatest hit and what was a greatest miss, do you remember?

**GC:** Absolutely. I did that track list. And I did it on purpose arbitrarily. Because our view, is that this whole thing... this came at the height of MTV by the way, when they had *Smash or*

Trash, and they'd show some video in the middle

of the afternoon and let the vox populi

decide, and it is so horribly

unfair. Because it is like when

you go to a focus group, you

have no power; and they ask the

audience "what characters didn't

you like here, what characters do

you think were unsympathetic",

and give this person that hasn't

had a voice power for the first time.

They think their power rests with

screwing with what is there, in other

words they have to complain, and

that is their power. Like a food critic

— they must complain. And knowing

that, and knowing that we only had

a couple of hits that could be verified

on the level of commercially in the real

world what a hit is, we just divided the

songs up that we liked into hits and

misses, to make people go "why is that

a hit? why is that a miss?"

**KDVS:** Like I'm doing.

**GC:** Ya. It's a game. It was just supposed

to be funny. And the fact that "Going Under"

together is maybe self referentially telling.

to was left off all

**KDVS:** Could be, it's definitely one of my favorites, and I was surprised to not to find it on either.

**GC:** But it's one of my favorites too. That's why we are doing it live.

**KDVS:** I'll be there tomorrow. [Paramount Theater, Oakland; historic building]

**GC:** I think we were disappointed in the recording, that's what I think. [kidding]. And when you are there tomorrow you can see the extent of my injury.

**KDVS:** I'd like to thank you for coming on my show here.

**GC:** I'd like to thank you for all of those serious questions.

**KDVS:** I'm looking forward to tomorrow.

**GC:** All I have to do is come out of anesthesia.

**KDVS:** Thank you for visiting KDVS. [by phone]

**GC:** Good night.

-END -

Ryan Todd is the host of "California Police State", heard every Friday Night from 6-8pm on KDVS 90.3 FM.

All photos from <http://www.devo-obsesso.com>



Dick Hebdige's *Subculture: The Meaning of Style* is considered a classic work in several disciplines. Published in 1979, Hebdige addressed the need to understand the growing number of visible British subcultures. His analysis of the history of rock formations in Britain demonstrated how punk achieved its contention through aesthetics and legitimated youth subculture as something more socially significant than "adolescents acting out." One might even accredit the dominant narrative of British Punk history—the commonly referenced links to Jamaican reggae and economic strife for instance—to Hebdige's book.

What does that mean now? Well, how does one explain why some music scenes become legendary while others fade into obscurity? The proliferation of the "vintage store?" How about the fact that we're never sure how many times to write the word *post* in front of the latest incarnation of *post-punk*? *Subculture: The Meaning of Style* offers anyone interested in stylistic cultural manifestations a blueprint by which to understand the substance of style.

The following interview is culled from a talk I had with Dick Hebdige on October 19<sup>th</sup>, after a lecture he gave on the UC Davis campus.

**Andy:** Rock music or anything as a cultural phenomenon is characterized by a set of signifiers that can be twisted to serve a particular purpose. You identified two instances in the past thirty years—punk and rave—in which rock signifiers were aligned with a particular social group that received a certain amount of attention from legitimate forms of idea-dissemination (like the British press for example) to produce a subculture that you said had a "reverberation of contention."

**DH:** Laughs

**Andy:** At the end of the lecture you asked whether or not this coming together of cultural processes to produce a subculture of significant contention is "imaginable" given today's consolidation of media ownership and ideas. What do you mean by "significant" contention?

**DH:** I was referring to what Larry Grossberg—a cultural studies scholar of rock music—called "the rock formation," that he associated with the baby boomer generation and the sixties and seventies and all that where a combination of what he calls "structures of asset" or emotional investments in particular cultural forms together with progressive politics; where certain kinds of institutional factors make it possible and sort of bring together a whole generation of youth. So there's this naturalized set of connections between youth and protest or youth and experimentation that challenge the order of things in a progressive way. I think his theory comes out in response to Stuart Hall's idea of "articulation;" that cultural forms don't have any natural or intrinsic political or social belonging. They have to be articulated, literally almost organized or orchestrated or spoken into some kind of direction. Punk for instance, you know, I guess my book on subculture was probably a willed articulation of what I found was progressive in punk. Because there were other elements in punk—you

know like the proto-fascist and Nazi parts—

**Andy:** Laughs

**DH:** It [punk] was a radical kind of expression and that means that it can move in either direction. There were

# Interview with 'Rock-and-Roll Cowboy-Marxist by way of the UK' Dick Hebdige

by Andy Pastalaniec

elements in punk that went into Oi music and skinhead music with its centralization of the proletariat, and then there were other bits that went into gothic decadence and so on. I tried to get the bits that I felt were sort of recruitable—but I'm not saying it was a sort of Machiavellian book. When we're doing scholarship we're not just describing what we see we're also willing into shape. We're invested in it libidinally and existentially I guess. I was looking at those to moments that—as you said—sort of significant moments of contestation and I think punk clearly was and it began as kind of a great refusal or maybe even a trivial refusal to you know, sort of 'look right' or to act in a way that was in accordance with the sort of state-sanctioned notion of what adolescence should do—

**Andy:** It re-appropriated those and valued the opposite.

**DH:** Yeah. It was sort of theatrical too. Mean punk I think was basically like an art project insofar as punks sort of dressed up in the anxieties of the period. Everything parents didn't want kids to do—punks sort of signify that and put it back as a kind of circus. So is it significant or is it just "acting out?" I don't know. But insofar as it began to connect to other sets of interrogation and questioning of the order of things it was sort of significant—I think at least. And clearly it had resonance not just on the US/UK axis but also internationally in the end. So I think there's this way I think that you can see punk as a sort of agent of dissent and as a symptom of a certain problem in terms of the reproduction of everyday life as it had been functioning prior to that; a sort of interruption. I'm more interested actually in interruption than interpretation in some ways—laughs.

So then the rave culture—slightly less conventionally combative—represented I felt a moment when the collective and the desire to be in a crowd was re-affirmed. The idea of finding comfort in strangers and safety in numbers at a time when we're told the world is getting increasingly dangerous; "you'd better be vigilant, the person sitting next to you on the bus may have a bomb. There are all kinds of predatory criminals and

aliens out there trying to get at you. It's time to close the door, gate the community, return to family values." Clearly there's a sort of an authoritarian and repressive agenda behind this whole emphasis on "The War" metaphor. Not just the "War in Iraq" or the "War on Crime" but in some sense you know the "War on Critical Thinking!" So I think though the rave culture and the dance culture connect to the festival movement of the sixties—Woodstock and all that—it also

connects to the dance club; sort of funk and stuff like that. New

technologies made it possible digitized these kind of that went on for a long time at 120bpm and that comes

for beats to create hyper-intense tracks

in contact with 'mood-enhancing' substances and an organization which was very de-centered and very sophisticated and you can sort of say that the internet created the technical and social platform upon which the rave culture could develop internationally so you could sort of direct people to remote locations using cell phones and the internet and so on. It's very communication savvy but still connecting to this basic fundamental desire on the part of people to find communities and collectives not as regulated as normative culture. There's an opportunity for autonomy, self-organization and fun, pleasure. The possibility of meeting people who are strangers and sort of

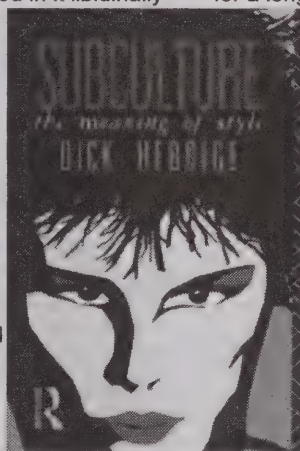
turning them into familiars for, even just an afternoon. This is a sort of radical proposition—strangely enough—given the sort of 'preferred' model of interaction, which in the last few years in this country we've seen an extremely assertive model: the sort of authoritarian lock-down, very nervous, a community organized around fear—which I really feel is what's happening. So I do feel that the rave culture is a contestation of that. It's not about demonstrating and organizing in the old idea of the political contestation of the state. It's a cultural contestation.

**Andy:** How odd that dissent can be sort of a latent function of just kind of having basic community oriented connections.

**DH:** Sure, and there's a kind of utopian element in both punk and rave—even though punk seems to be kind of—

**Andy:** Dystopian?

**DH:** Yea, *dystopian*—it's utopian in the notion of autonomy and self-fashioning, self-organization and dissociation as it were from the consensus. These are all elements of it that historically constitute a sort of 'utopian dream,' even though it appears to be nihilistic in the negative. I think it still operates as a kind of option. You know you can still see the necessity—particularly today when





there's so much emphasis on *faith*-based initiatives and the importance of religious *faith*—to value nihilism as an important intellectual starting point even if you move beyond it or back from it. The idea of bracketing everything that you're supposed to take for granted or have faith in and question it is really important. The fact that folks were kind of doing that in a voluntary way outside of an educational context is very refreshing.

**Andy:** I hope I'm not oversimplifying what I perceive to be your ideas about subculture, but it seems that classifying these two moments as something that was facilitated by the mass media's dissemination almost says they're dependent on the media to give them or bestow upon them this sort of 'contestation.' If that's not possible—again due to the state of the media today—does that re-localize subculture because it can't achieve a more broad-sweeping exposure? If so, is that such a bad thing? Can different groups exist in different areas and all be doing things that are kind of against dominant notions? They don't receive the media attention but does that devalue them?

**DH:** Well you know, clearly life goes on and culture keeps being made and people go on you know *acting back* on how they'd been made. I'm not saying that because we don't have this *spectacular convergence* of diverse initiatives and energies and subcultures into sort of a big glob called you know "The Youth Revolt."

**Andy:** Laughs...

**DH:** It doesn't mean—yea, you know yea, there's a lot going on and I don't even claim to begin to track it. I don't consider myself a sort of "subculture scholar." You know I wrote the subculture book when I was in my twenties and I was still close enough to talking about my own identity formation and my own placement in a milieu which I found very formative and intellectually stimulating as much as anything. No, I'm not saying—you know that's the worst thing that old *hipsters*—laughs—can say to the youth. You know, "they're not doing the right thing because they're not doing what we were doing back in the day." I was trying to talk about moments that for whatever reason all these possibilities got articulated into something noteworthy that seemed to put pressure on everyone's understandings of how the social organization should work and what was possible and what was imaginable. When I'm doing a presentation like yesterday's I'm not presenting an argument but leaving a lot of stuff just hanging as questions and possibilities and playing music and so on to try to get underneath people's skin so that people are invited to imagine and join up the dots that I'm not joining up because *I can't do it*. I think that's a great thing about these moments when a group or maybe a very heterogeneous collective of people begin taking seriously the responsibility for imagining the future in a way that is congruent with what they want. That's a form of agency, that imagining like that. That's what I was talking about with the punk and rave thing, two moments when that seemed to be happening. What I'm really talking about is a revolution—that these are sort of revolutionary moments; even if they're not changing the nature of the state there's this sense that life might

level. I think that's beginning to happen again but it may be a fantasy on my part.

In fact we've got these two exhibitions at UCSB at the art museum. One is "Black Panthers: 1968," a set of photographs by Ruth Marrion Baroque and Purple Jones who went around taking photos of the rallies and portraits of Huey Newton and Bobby Seal and got close to the Panthers as a result. The other is called "High Society: Psychedelic Dance Posters from Haight-Ashbury, 1965 to 1971." We've got 140 of these mint-condition posters. This is in the middle of our campus and we're programming events around that. We've got Angela Davis coming, Cathleen Cleaver, and Purple Jones to talk about the Panthers. We've got the original three artists—three of them anyways—coming to talk about "The Listening Eye: Forty Years of Psychedelic Art." We had a concert with some high-desert, young neo-psychedelic bands coming from Joshua Tree for the opening. We had 600 students at the opening, the biggest turnout. Now, something is happening, but you don't know what it is—laughs.

So there's this possibility that the counter-culture of the sixties is speaking more directly again to people at the moment—to students at the moment. Nobody sort of expects it to happen in the same way that it did then and it's not a historical project in the sense of trying to understand in a kind of analytical way what was happening in the sixties. It was to get those ingredients out there and those possibilities out there to ask fundamental questions: what are our freedoms today? Freedoms of speech and the right to assembly and the right to secede—all these questions that were asked in the sixties. In the wake of 9/11 and the climate of regulation that's been installed after it, these are questions that are very pertinent. It's the war in Iraq; it's not the war in Vietnam. We've had Katrina exposing the persistence of race and extreme poverty and neglect in the south just as the civil rights movements in the sixties drew attention to America's shame at that level. Obviously I'm not saying that this is a pale reflection of what happened then or that it's a recurrence exactly of what happened in the sixties. There are certain parallels that mean it might be possible to go back to the sixties and look back at it from our current vantage point and see what is redeemable, retrievable, and rescueable from that moment in terms of contention and critical questioning. My sense is that there's a lot of interest in this, and it's not just at UCSB; there's a similar exhibition on ecstasy in the MOCA down in LA about the connection between experimentation and psychedelics and so on. So, it's never over, there's always a possibility that you're going to get this juncture of forces coming together in questioning. It's not that you're looking for *riot* or theatrical dissent but I think we're all looking for the possibility to restore the notion of the right to critical reflection and questioning of the way in which the world is being presented and constructed for us.

**Andy:** I've got two more questions. One of them I really wanted to ask kind is about, I guess, *methodology*—I don't know if that's the right word to talk about these things. The second one is

for fun. Yesterday I was talking to a friend about your lecture and we came up with a general critique of academic analysis of subcultural movements. Namely that—given we're broaching the end of our undergraduate careers and deciding what we're going to do after that—we've kind of discovered that *any* graduate student can sort of manipulate "Rock subculture" or anything of "low or 'pop' cultural status" into a thesis with careerist goals of acquiring a professorship—laughs.

**DH:** Mmm'hmm.

**Andy:** So I raised the question; how does one assess or confront the pitfall that academic analysis has to violate what it means to be a part of 'x-group,' which is especially important with an abrasive movement like punk where having a particular knowledge of or connection to a set of aesthetics is crucial? How do you assess or confront that danger?

**DH:** Of—Of what? Of sort of...

**Andy:** Of stepping into an artistic subculture with a particular set of aesthetics—

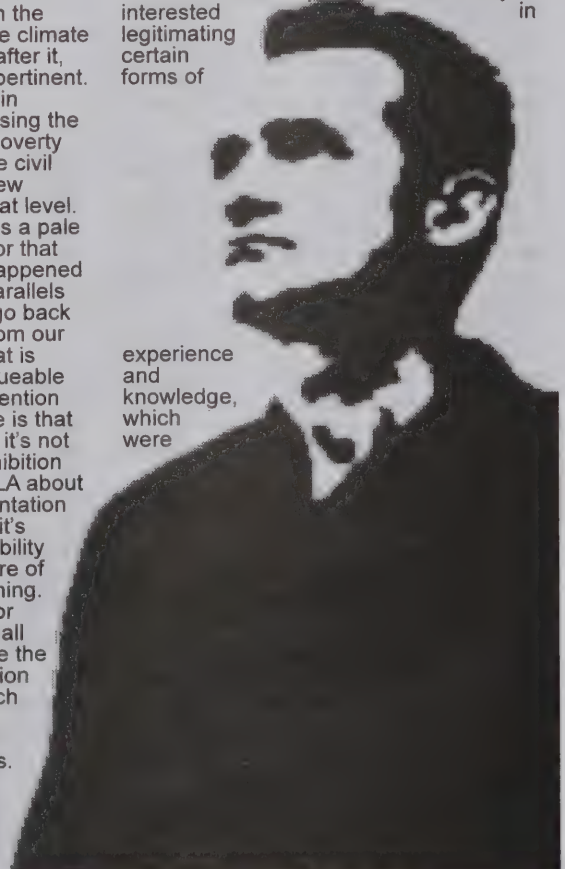
**DH:** With an instrumental kind of attitude, trying to make a career out of being a sort of "zookeeper of deviants?"

**Andy:** Kind of, but insofar as one is manipulating it to suit an "academic need" and not really understanding what it *feels* and what it *means* to be a part of something like that.

**DH:** Yea you know I can't really—pause—talk about that—pause—personally.

That's one of the reasons I don't consider myself a sort of "professor of subculture." That's why I've always taught art rather than sociological analysis of subculture. I'm not knocking sociological analysis of subculture—it's important. I was really interested in legitimating certain forms of

experience and knowledge, which were





outside the cannon and wanted to bring them into the university and into the discourse. Because that's what intellectuals should be doing and that's what Stuart Hall meant by saying that the important thing was to create a critical space within the university for some kind of evaluation and analysis and mobilization of what was critical in a society—what was happening at the time. I wasn't particularly interested in sort of *manicuring* that into you know, a "field of study."

**Andy:** Laughs—Alright.

**DH:** So as I said it was more of an *interruption* than trying to establish an interpretive tradition. That's personally what it is and that's sort of what it is for me but what other people are supposed to do, I don't know. What I do know—as I think I've indicated—is as much as I'm analyzing and trying to make sense of this stuff—and I do teach—I'm interested in this sort of integrative programming. I want to be able to organize research groups, events, bring in speakers and organize concerts. I would just encourage people who are thinking of undertaking graduate study not to only think of what they're doing in terms of a possible career as a professor but that there are other possibilities for careers within the arts and within culture which actually are about *making* culture—though you *can* analyze culture and make it at the same time. But I think it's really an important thing to expand the repertoire of possibilities for undergraduates and graduates in the arts and humanities so they can go out and actually become agents and advocates for these cultural forms as well as sort of *museum curators* for punk and so forth. It's not about understanding it to death it's about trying to mobilize or honor some of the energies that attracted you in the first place. So I'm arguing for impresarios as well as scholars I guess—laughs.

**Andy:** Okay. Well the last question is kind of brought up by the way the "undergraduate student" is required to read something by "Dick Hebdige," (or anyone). But you know **HEBDIGE**, with capital letters and so forth sort of subdues or backgrounds a personal connection you might have had to a group of people you were studying or the subculture you were studying. So I guess the question is, fittingly a "Where were you in 1977?" sort of thing—laughs

**DH:** Laughs—

**Andy:** What did you look like? Did you go to clubs because you liked the music? What kinds of bands did you like?

**DH:** Laughs, smiling— Well alright. By 1977 I was twenty-six years old so I already thought I was too old. I didn't know that Joe Cocker for instance was probably the same age as me, more or less. I'd already done my MA at a cultural studies center and graduated in English and did a two-year thesis and you know, "Aspects of Style in the Deviant Subcultures of the 1960s" was my dissertation topic. I was teaching in art school as a kind of journeyman lecturer. I would teach in North Hampton and South Hampton; if it was Tuesday I was in Portsmouth if it was Wednesday—you know that's how I was earning my money. But also I was helping to run a sound system in Birmingham; that's how I got through graduate school. We played a mixture of dub/reggae, funk and rock and brought together because of that—in this room over a pub in Birmingham—a real motley crew of people. Lower-class, many second-generation Irish immigrants sort of scuffling and living on the edges of the twilight economy in the center of town; art school students from the local art school who would come in with cross-dressing and glitter; the David Bowie and all that—

**Andy:** Laughs—

**DH:** The early Roxy Music days I guess. And then we had these hardcore dreads coming down at a time when black Britons weren't welcome in the center of Birmingham. The police tended to put a lot of pressure on clubs and so on to keep the place 'white' or keep certain elements out. So it was a project; it was as close as we got to sort of creating a different kind of community that wasn't there before and we summoned it up with music. I'm not saying I was—I wasn't even the DJ. Really, I carried the equipment and worked in the coatroom. It was my friend who was the DJ and this was early DJ culture. So I was very invested in the forms—let's say—and it wasn't really a matter of academic study it was more like turning the trained part of my intellect on the way I had been living.

When I was a kid earlier on I grew up in London at what was then on the "wrong end" of the King's Road but this was in the swinging London period of the 50s and 60s. As a kid I was really close to places where The Rolling Stones played or Waldorf Street and the Marquee Club. So I was

going to clubs when I was seventeen years old and getting into psychedelia. I sang—well I "sang" sort of in inverted commas—and made this horrible noise in a *band* when I was fourteen or fifteen years old. I grew up basically in a working-class part of London, which was fortunate. I couldn't have grown up in a better place for what I chose to make my object of study. So there wasn't really a detachment, it wasn't as if I came in as an Anthropologist. I had already been formed as a subject within these forms. But then I went into cultural studies and thanks to Stuart Hall I was exposed to all this continental theory and reading Roland Barthes and stuff like that and it was all in a mix. I thought, "Well what can I apply *this* to? I've got to apply it to my own construction." It just worked perfectly for *me*.

I was offered this book contract in 1976 to write a book about black culture and I said "I can't write about black culture because I'm not black"—this was sort of an important moment for me—"I *can* write about the connection between *my* youth culture and black subculture that I understood as I grew up." So I signed that contract and almost immediately punk began to happen. I thought "I might as well turn this into the test case," because it was just happening, it was 1976-77. Applying all this theory—semiotics and so on that I was to master and understand—was in the process of becoming as it were. So there was this cultural form—punk—and I wanted to apply one to the other. That created a certain sense of urgency and energy that seems to have worked—it's the only thing I've ever written that people still read I think—laughs. So that's how it happened, it was much more an experiment than a piece of conventional scholarship. More like a piece of activist journalism.

**Andy:** So what was the name of the band, do you remember?

**DH:** I can tell you the name of the band and you won't believe it. I was only fourteen. The band was "Cacophony." I came up with that. The other members of the band were much more musically talented than me—I do make a terrible racket. It's interesting that I should come up with a word like that; clearly my talents lay more in the dictionary than they did in musical talent.

END



710 K St  
Sacramento CA 95814  
916-446-3973  
records@rare-records.net

LPs CDs DVDs VHS posters 45s  
memorabilia and more

ROCK SOUL R&B PUNK INDIE PSYCHE GARAGE  
RAP/HIP HOP JAZZ BLUES HOUSE METAL  
REGGAE ELECTRONIC INTERNATIONAL  
... AND OTHER FINE AURAL ARTIFACTS



www.rare-records.net  
www.myspace.com/recordsthestore

Come support your local independent record shop!



In 2004 Douglas Everett spoke with Bill Moyers, then nearing the end of his run on PBS with *Now, with Bill Moyers*. Moyers has won multiple Peabody and Emmy Awards for his work on public television. Columbia University has given him their Golden Baton Award, the broadcasting equivalent of the Pulitzer Prize. Bill Moyers was Deputy Director of the Peace Corps under JFK and served for two years as President Lyndon Johnson's press secretary.

A press tour for: *Moyers on America, A Journalist and His Time* led to his appearance on KDV's Radio Parallax.

RP: Welcome to Radio Parallax, Bill Moyers.

# Bill Moyers Interview

By Douglas Everett

BM: Thank you, Doug, glad to be with you.

RP: My favorite part of your book is part three: The Media.

BM: Yes...

RP: You noted an example of what *passes* for journalism these days. Can you talk about the "news item" from the Santa Monica Pier?

BM: A number of years ago, an item crossed my desk about a man who had almost drowned off the pier. The press rushed in to cover it and wrote stories. But it turned out to be more about the celebrity aspects of it, which involved Michael Jackson's plastic surgeon.

RP: Yes!

BM: (Laughs) Here's the Associated Press story: "Michael Jackson's plastic surgeon jumped into the ocean to save a suicidal man earlier today as 'Hollywood madam' Heidi Fleiss called 911 for help."

RP: OK.

M: I thought I was reading a joke at first, something a, beg your pardon, *college satire magazine* cooked up.

RP: Uh huh...

BM: But I read on. It mentions four people in the lead: pop star Michael Jackson, who had absolutely nothing to do with the episode, he wasn't even at the scene. His plastic surgeon happened to be attending a party nearby that also happened to be attended by Heidi Fleiss, a Hollywood prostitute who herself became a celebrity!

RP: (Laughter)

BM: Now, [Fleiss] was convicted of running a call-girl ring. She's just a bystander to the story. All she does is punch in three digits on the phone to 9-1-1, but like Michael Jackson she gets *her* name mentioned because *she's* famous. Further down the story is the man who leaped in to pull off the rescue. He doesn't even get his name into the lead!

RP: Such reporting!

BM: Wholly lost in the shuffle - he doesn't even get named - is the real protagonist of the story, the poor man down

in the water, the victim himself, who, as I say in the book, isn't even identified at all. Here's one more hapless Joe Q Citizen whose story wouldn't even *matter* to the media at all unless it could be tied to some celebrity.

RP: Says a lot.

BM: I have on my desk here right now, Doug, a study by the project for excellence in journalism funded by the Pew Foundation that says between 1977 and 1997 the number of stories in the mainstream media about celebrities increased from one-in-50 to one-in-14.

RP: Seems right.

BM: We are so obsessed by trivia and nonsense that we can no longer get to the serious news.

RP: Allow me to insert a funny quote you have in your book from George Bernard Shaw. "Journalists are unable, seemingly, to distinguish between a bicycle accident and the collapse of civilization..."

BM: (Laughs) Human interest stories have always been a part of journalism, but what happens today? I have a friend, Richard Reeves, who wrote some marvelous books about Kennedy and Nixon. For a long time he was a celebrated writer here in New York. A student once asked him, "What's your definition of real news?" He replied: "Real News is the information you and I need to *keep our*

*freedom.*"

RP: Well said.

BM: And that's the kind of news we're *not getting* today, because so much ownership of journalistic outlets is in the hands of mega-corporations making mega-mergers in search of mega-profits. These mergers are not motivated by any impulse to improve news reporting.

RP: Right.

BM: They're done to boost the stock, or the personal wealth of the executives. Two-thirds of newspaper markets in this country are monopolies. I've got a section in the book talking about how independent newspapers are being gobbled up around the country. The bottom line is that they cut the news coverage, and the number of journalists working for them.

RP: We've heard a lot about this.

BM: You get a paper in say Cumberland, Maryland whose police reporter is given so many *other* assignments that he doesn't have time to go to the station to pick up the blotter [the news of crime of the day]. So what does the publisher do? He provides a fax machine to the station so the police can send over what they think ought to be in the newspaper. You certainly aren't going to get any stories of police brutality sent over voluntarily now, are you?

RP: Not such a good trend.

BM: (Laughs) No.

RP: We did see outrage in the country last year at Michael Powell's FCC ruling on media consolidation. I was startled to see something you quoted in your book; Michael Eisner didn't even want ABC to cover parent company Disney.

BM: That's the conundrum we see as fewer and

government - like the Telecommunications Act of 1996 - which took the lid off how large a company may become.

RP: Scary!

BM: It allowed Clear Channel, for example, to gobble up radio stations all across the country.

RP: We've talked about that a great deal here on KDV's.

BM: Do you think General Electric, which own NBC, MSNBS and CNBC, wants journalists from its organizations reporting on the defense contracts the government gives to GE?

RP: I'm going to say no.

BM: Not on your life! So Mike Eisner simply says when Disney buys ABC, "I don't want ABC covering Disney."

RP: Care to talk about the Disney versus Michael Moore controversy?

BM: I think Michael Moore has benefited enormously from the publicity and attention that was attracted by Disney's decision to not distribute his film [*Fahrenheit 9-11*].

RP: Sure.

BM: Based on what I've read, I think Disney did not want to proceed with distribution of the film because it is so political. They didn't want to offend conservatives who like Disney and go to Disney movies. Also, because Disney has some important relationships with the government - in Florida - led by Governor Jeb Bush.

RP: Uh huh.

BM: But I think that it has benefited Michael Moore and Miramax because they have had so much publicity.

RP: There are some people interested in silencing *you* at PBS.

BM: (No reply)

RP: Could you comment on the article in The New Yorker on goings-on at the Corporation for Public Broadcasting? Some there demand a more quote *balanced* unquote perspective.

BM: The White House has put some big Republican fundraisers on the Corporation for Public Broadcasting, which is supposed to be the heat shield for those of us in public broadcasting. It's got a very conservative Chairman of the Board, who used to be an editor at Reader's Digest. He's a Republican. They have not liked some of the hard reporting that my weekly broadcast has done on corporate influence in Washington and the influence of corporations on the administration's environmental policies. The stories we've done on secrecy in government etc.

RP: Not surprisingly.

BM: You mentioned that decision at the FCC last year, and the uprising it caused all over the country to resist the FCC's ruling allowing greater media conglomeration.

RP: Yes.

BM: Well, my broadcast - every Friday night - was the one most consistently reported on what the FCC was doing. The powers-that-be in Washington close to the media companies and close to the White House - the White House controls the FCC majority - did not like my reporting. They protested and grumbled.

RP: And the reaction?

BM: PBS did *not* bow to the pressure. They

**BM: We are so obsessed by trivia and nonsense that we can no longer get to the serious news.**

fewer companies own more and more outlets. These are big companies who have dealing with the government. They want benefits from the government. They want favors from the

remained very supportive of me, but now the Corporation for Public Broadcasting, led by right-wing Republicans, is insisting on funding of some new shows involving conservative hosts.



RP: I see.

BM: I said in the New Yorker piece that this is the first time in my 33 years in public broadcasting that [I've seen] programs ordered up for ideological reasons rather than journalist reasons.

RP: You are critical of the current administration; in your book you agree with John Dean, whom we've been fortunate enough to speak with, that this is a dangerously secretive presidency. You explain how a "circling of the wagons" and exclusion of contrary ideas led to the Vietnam debacle. You saw that firsthand [as a Johnson White House insider]. Are we headed for this in Iraq?

BM: We were. The press was so deeply imbedded in the official view of reality in the path to the war that you had The New York Times, for example, being used by propagandists for the administration and by this guy Chalabi, to disseminate the false information about Weapons of Mass Destruction. The press was so imbedded in the path to war - and in the conduct of the war - that it got burned.

RP: Yes.

BM: It was too much on the side of the official view of reality.

RP: Worrisome, we would agree.

BM: There's been a backlash to that now. Finally [we are] getting from the mainstream press stories about the facts on the ground, what's really happening there. Because of the "war on terror" people seem tolerant of more secrecy in order to appear to be safer.

RP: "Appear to be" is an interesting way to put it.

BM: They're willing to trust a government more than we should ever be willing to trust a government. And this administration is using the "war on terror" to make it harder to file Freedom of Information Act proposals. [It is] making it easier to classify documents. Last year the administration classified 14 million national security documents, almost double three years ago. John Dean says in his book - and remember, Dean was counsel to Richard Nixon, he blew the whistle on Watergate, testified, helped to bring down the Nixon presidency - John Dean said in his new book, said on my show, said on your show that this is worse than Watergate. I think it is. It is certainly worse than Lyndon Johnson.

RP: How so?

BM: In the Johnson era we saw LBJ scold the press. He berated the press but spent more time with the press than anyone I knew. When he had the chance to impose official secrecy in Vietnam to stop reporters from going out in the field, he didn't do so. That's the big difference today.

RP: You have quite a sidebar in your book on the Freedom of Information Act. Can you talk about the FOIA?

BM: The Freedom of Information Act was enacted back in 1966, thanks to the courageous effort of a congressman from California named John Moss. Lyndon Johnson was president at the time, and he didn't want to sign it... (chuckles)

RP: (Laughs too)

BM: He didn't want reporters foraging around in the closets of government, or hustling his priorities, but he *did* sign it because he knew he had to.

RP: OK.

BM: He heard from editors all over the country who said we need the Freedom of Information

Act. The act is supposed to guarantee that historians and members of the public have access to documents. Otherwise they'd be kept permanently secret. This administration is going all-out to eviscerate the Freedom of Information Act.

RP: And this worries you?

BM: I've never seen anything like it. The original FOIA didn't open everything to the public, but it opened enough to be encouraging. It's always a fight to find out what the government doesn't want us to know. Somebody asked me not long ago, "What's your definition of news?"

RP: To which you replied?

BM: "News is what other people want to keep hidden. All the rest is publicity."

RP: Right!

BM: The government wants us to publish its press releases - its "official statements" - but doesn't want us to find out what is going on.

RP: It's an old battle. What about the current administration?

BM: George W. Bush has clamped a lid on public access across the board. So much so that journalists and historians have challenged the Bush secrecy in court. Now the government says, "This is national security." But keeping us from finding out about the possibilities of accidents at chemical plants is *not* about national security.

RP: We agree.

BM: It's about covering up an industry's indiscretions. Locking up the secrets of those Cheney meetings with energy executives is *not* about national security. It's about hiding the confidential memorandum sent to the White House by Exxon-Mobil. [Memoranda] showing the influence of oil companies on the administration's policy on global warming.

RP: Uh huh.

BM: We only learned about that, by the way, through the Freedom of Information Act.

RP: (Sigh) Irony.

BM: They are only making it harder and harder.

RP: We'd like to thank you for your book, *Moyers on America, A Journalist and His Time*. I noticed that you quoted Danny Schechter in it saying we need to engage the mainstream of the media in this country.

BM: Yes.

RP: I would note we are trying to follow your call for this, sir. I'm a physician, my producer is a musician, and we decided to be involved in public affairs programs for this, a community station. With KDVS' 9,000 watts we hope to help get out your valuable messages.

BM: I take heart from exactly what you are doing.

RP: We are so glad.

BM: We've got to protect your right to do so. We've got to protect the internet from being owned by these same few companies that dominate broadcasting of television and radio.

RP: Indeed.

BM: So good luck to you, Doug.

RP: Thank you so much. We hope that we may speak again.

BM: Any time. Let me know.

RP: We're honored.

This interview and the majority of those conducted for Radio Parallax can be found at [radioparallax.com](http://radioparallax.com). They are podcast from the site.

## Maroon 5: The KDVS Interview

So I'm at LAX waiting to pick up a co-worker. I'm sitting at the bottom of the escalator in the arrival section of the Southwest terminal. I notice these 5 guys come down the escalator and pause for a few minutes at the bottom. I don't know who they are. But they have a "look". And some music instrument cases. I think: either they are someone big, or they are posers. But they have a "look". Then I notice a family has started talking to them, and one of the women is exited. Some pictures are taken. The guys are calm, mellow. I overhear someone say "this is Maroon 5". The family moves on, and the 5 guys walk out of the terminal onto the sidewalk. I think hmmm maybe I can get a station ID for KDVS with my palm pilot. So I exit the terminal, walk up to the guys, and ask "Are you really Maroon 5?" One answers quietly, "Yes, we really are." So I ask "Would you be willing to give a station ID for KDVS 90.3 FM?", holding out my palm pilot. Suddenly their "handler/guido-type guy" barks: "THERE WILL BE NO STATION ID'S". That's the interview. True story.

- Ryan

California Police State  
Friday 6pm-8pm

## KDVS T-Shirts



Colors: White, Black, Red, Green, Light Blue,  
Dark Blue & Gray

Sizes: Small, Medium, Large, XL & XXL

\*Please list alternates!!!\*

\$12 Postage Paid

Check or Money order (to KDVS RADIO)

KDVS  
C/O T-Shirt Sales  
14 Lower Freeborn Hall  
Davis, CA 95616

Questions? E-mail [publicity@kdvs.org](mailto:publicity@kdvs.org)

KDVSation Winter 2006 pg. 17



# Book Review

by Gary Saylin

**ECHO & REVERB: Fabricating Space in Popular Music Recording 1900-1960**  
By Peter Doyle  
(Wesleyan University Press, 2005)

What a fascinating book! Peter Doyle's *Echo*

and *Reverb* may be the first history of the acoustically imagined space in popular music recording known as echo and reverb.

This book is a careful document of how acoustic effects (which also include room ambiance) have been used in recordings going way back to the 1920s up until circa 1960. Doyle even steps back further to the days of the ancient Greek myth of Echo (a minor but significant character in Greco-Roman mythology) and Narcissus up through the acoustic architectures of the medieval cathedrals, the parlor phonograph of the early 20th century and eventually into the age of rock 'n' roll.

Doyle's book not only shows how Sam Phillips' Sun Studios' use of echo, etc. laid down the foundation for effects in future rock recordings, but traces the earlier echoed landscapes of cowboy western music, South Seas recordings, weird mind spaces of old horror films, juke joints and more.

And this book digs deep. I found Doyle's commentary on the Hawaiian hapa haole and steel guitar music of particular interest, especially the use of the "echoic" steel guitar to give a sense of faraway call to the islands. The book touches upon so much including a healthy dose of effects used in rockabilly recordings, not to mention the use of echo in '50s pop recordings like "Hey There" by Rosemary Clooney. But as said, the book goes much deeper, presenting the use of reverb in old Chicago blues recordings, swing music and even explores the acoustics of old 78s back in the early 20th century.

Microphone techniques, tape delay, the roots of distortion (for example, '30s/'40s Western Swing's Bob Dunn's overdriven thick "dirty" guitar tone) and Les Paul's multi-tracking are all covered in this comprehensive book!

I found chapter two ("Harnessing the Echo") most interesting because it both touches upon the pre-electric period and shows how everything all ties together. Even though this book even touches upon the contemporary (especially in the introduction), its purpose is to show where contemporary recording effects come from. That makes this book timely and a revealing read.

Blues fanatics will love the chapter on "Off the Wall: Blues Recordings at Sun and Chess Studios, 1947-1954." The '50s Rock 'n' Roll chapter ("Train Kept a-Rollin'") is worth the price of the book alone.

Notes, bibliography, very useful index and discography make *Echo & Reverb* a great reference tool as well. Although academic, the subject matter makes this book a fun read.

KDViations Winter 2006 pg. 18

## Psychedelia and Reggae Reviews

by Richter Atmosphere

**Various Artists — California Love-In Vols. 1 & 2 — CDRs (U-Spaces)**

The technological advances of the past 10 years have been a blessing for collectors of '60s psychedelic and garage music. The Searchin' for Shakes online database offers comprehensive compilation track listings and allows users to search by band name, compilation title, song title, label and the geographical area in which each band recorded. So once you have a vague idea of what you're looking for and have received your query results, you know exactly which release to track down. There are also a number of online message groups that specialize in discussing just about any '60s subgenre that a collector can develop a fetish for.

But some collectors insist on lamenting about the good old days. Remember the time when we had to live in cardboard boxes down in our grandmother's basement so that we could afford to hand over entire paychecks as ransom to dealers to check out those elusive 45s or LPs? Gone are the days when our only option was to pay \$20 for bootleg compilations full of songs that were sourced from third generation normal bias audio cassettes. These are sad times indeed.

Some collectors regard CDR burning as cheating. In a way, it is. In about an hour, Joe Collector can transfer a rare and out-of-print album to his computer, edit out the pops and clicks, chop it up into separate tracks, transfer it to a CDR and hand it over to Friend: Friend won't have to crawl around in mold-infested basements with a flashlight, risk infection of rabies via spastic bats and hope to God that one of these years he'll find that fuzzed out obscurity for a decent price. Those old world collectors are right. These two are a pair of sonsabitches.

So let's jump to the present. There's an online collective known as U-Spaces. Their mission is to discuss rare late '60s and early '70s psychedelia and share previously uncompiled 45 sides via free CDRs with other group participants. This mission can be a tricky endeavor. My heart raced to hear discs or albums saturated with obscurities only to later scratch my head, clue into some perspective and acknowledge that the songs haven't been compiled before because they were never and still aren't that good. And yes, we're a spoiled bunch. We want to have our minds blown every time that we drop a needle or strike a play button.

Two of the latest discs in the U-Spaces discography are California Love-In Volumes 1 and 2. For these releases, the collector, fan, moderator of the West Coast Psychedelia and Acid Rock Yahoo Group, an all-around kind and generous Gray Newell, brings together 55 tracks' worth of rare 45 sides and previously unreleased acetates from The Golden State. As far as my ears can tell, all songs were sourced from the personal stashes of collectors from all around the globe, transferred to CDR, sent to Gray, selected and arranged by Gray and professionally digitally remastered to deliver the best possible listening experience for the rest of us. Each disc also comes with artwork and track-by-track liner notes that include original label

matrix numbers and release dates.

Time to get specific. Volume One kicks down a number of gems. One of my favorites is Family Tree's "He Spins Around." It's perfect UK-influenced psychedelic pop that could have sneaked onto a volume of the beloved Rubble series (and yeah, I've been accused of being an anglophile and all my girlfriend has to do is smirk and speak in a British accent and I'm ready to rock). Heady folk pop songs like The Hobbits' "Jolly Good Fellow," Bogus Thunder's "What a Day" and Stained Glass' "Mediocre Me" bring a smile to my face that even I cannot frown away. If you told me Spring Fever's "You Made My Life" was a lost Strawberry Alarm Clock recording, I would believe you. It's that good. Captain Zoom's "I Really Want You" combines British Invasion edge and energy with the burgeoning California folk rock sound and should satisfy open-minded garage fans too. Towaway Zone's "Shard" wins first place for having the finest acid lead guitar work of the series and plays like the rough garage rock analog of Jefferson Airplane's "Star Track."

Volume Two maintains the high standard and momentum of the first volume. One of my favorites is Gale Garnett and the Gentle Reign's "Breaking Through." I'll quote Gray directly from the liner notes, because he described it perfectly: "Dreamy sitar laden psychedelic drone from the New Zealand-born singer and actor." We also get a chance to hear the non-album single side, "Oh What A Good Boy Am I" by Damon. There's the same ethnic flavor, acid guitar and melancholic croon here that made his "Song of a Gypsy" record a mandatory listen for psych heads. The Hinge's "Now Let Me Love You" is 12-string magic jangle harmony pop. "Going Down" by Waphphle has a paranoid the-world-including-my-boss-parents-and-the-last-four-girls-I-asked-out-is-against-me charm that garage rock delivers best. It also packs an explosive sound to startle the ears of Elektra label fans who dig The Doors, Love and Clear Light. The mysterious Unwritten Law's "Actions Speak Louder" is a slow bluesy song with rippling aquatic rhythm guitar and fuzzed-out lead guitar textures that set it apart from other singles from the era. "Life Stands Daring Me" and "Time Isn't There" by Stone Country are fine country and psychedelic folk rock hybrids that I'd dare to segue with something from Kaleidoscope's "Side Trips" record. The Laughing Wind's "Bells" is from 1966 and features pop production genius Michael Lloyd, who went on to record stellar albums with West Coast Pop Art Experimental Band and Smoke. "Family of Man" by Thorinshield was heavily influenced by Donovan, which is a beautiful thing if you side with the Loving Donovan Is Not a Crime camp like I do. Crystal Fountain's "Sensations" features Wendy Flower and was sourced from an unreleased acetate. Wendy later went on to record the highly collectable album Genesis with her sister Bonnie. She reportedly decided to omit this scorching femme psych song from the Sundazed release of the Wendy and Bonnie anthology because she and her sister felt that the song was too "satanic!"

Although I only mentioned some of my favorite songs from these volumes, Gray obviously paid a lot of attention to track selection and arrangement. A friend and fellow KDVS DJ agrees with me. I've played each volume all the way through multiple times without feeling the impulse to skip around. It's probably because I'm a DJ, but I'm usually prone to jumping up and changing LPs or CDs within a matter of minutes. Both of these discs have also provided good times during long drives or while kicking back at home. And man, they're free, so hop online and hear for yourself!

To join U-Spaces, go to:  
[www.launch.groups.yahoo.com/group/u-spaces](http://www.launch.groups.yahoo.com/group/u-spaces)



To join West Coast Psychedelia and Acid Rock, go to:  
[www.uk.groups.yahoo.com/group/westcoastpsychedeliaandacidrock](http://www.uk.groups.yahoo.com/group/westcoastpsychedeliaandacidrock)

To view the Searchin' for Shakes Garage and Psych Compilation Database, go to:  
[www.comps.ugly-things.com/compsproject/intro.php](http://www.comps.ugly-things.com/compsproject/intro.php)

# **Niney the Observer – Sufferation: The Deep Roots Reggae of Niney the Observer – CD & 2XLP (Auralux)**

It didn't take me long to conclude that Niney the Observer was one of roots reggae's key figures. After all, he honed his studio skills under the supervision of the legendary rocksteady and roots reggae producer Bunny "Striker" Lee. Niney's and Lee's productions do share a similar emotionally direct sincerity. However, where Lee's tracks are typically sparse and elegant, Niney's rhythms are rougher, thicker, heavier and elicit dark and more aggressive performances from his vocalists.

Kudos to David Katz, founder of the roots reggae reissue label Auralux, for compiling Sufferation, the best Niney the Observer production anthology that I've heard to date. Nine of the 14 songs are presented in showcase style, whereby the vocal versions flow directly into cosmic dub or Rastafarian proto-rap DJ versions. These extended mixes all pound along in a steady and deep rumbling groove.

The anthology kicks off with Horace Andy's raw and funky "Them Never Tell I." When Ranking Buckers steps in to toast over the rhythm, echoes of Andy's voice flash and fade from the mix in a subtle dub fashion. The bass and drums never drop out of the mix, so the earthy elements of the song remain grounded even when Niney

twists knobs to add the atmospherics of the DJ version. Gregory Isaacs' and Christine's "Rock On / Saturday" is my favorite song on the set. Niney flawlessly pairs the subtle and simple rhythm with the introspective quality and delivery of both vocalists. When I close my eyes and turn up the volume, I can see the cymbals glisten in the darkness! As soon as Isaacs completes his vocal version, snare drums kick and the rhythm is passed to Christine. This extended mix is unique in that it splices Isaacs' take with Christine's alternate vocal, instead of a dub or DJ version. This technique serves to intensify the emotional depth of the groove. Aside from the Lee Perry-produced "Mr. Cop," this is my all-time favorite Isaacs song. The dub passages of Tyrone Taylor's "Sufferation" and Jewels' "Jah I" bare the mind-fracturing and apocalyptic aesthetic of a King Tubby mix and are among the better showcase tracks featured on this release. Another song that warrants mention is Dennis Brown's "Jah Is Watching You." Here, Niney and his musicians provide the funkier rhythm track on the set. The spacey and echo ridden mix and Brown's slow and deliberate vocals, paired with lyrics like "Ohhh... Here I come again" and "For the things you do, Jah is watching youuu..." elicits a startling combination of paranoia and Dionysian joy. The fluttering horn of the instrumental track compliments Dillinger's improvisational and rhythmic DJ contributions in a faultless fashion.

While some of these songs were available on the multi-producer Jah Love Rockers anthology, I think that they're better served on the Auralux set, where Niney's

production aesthetic has a full 70 minutes to settle into our heads. Because this is an ideal anthology of Niney's work, I'd recommend it even for listeners who are just beginning to dig around in the roots era output. I haven't heard Niney's double-disc Blood and Fire Trojan label anthology yet. I know that's where I'm headed next.

# **Various Artists – Studio One Women – CD & 2XLP (Soul Jazz)**

Ears perked when KDVS DJs heard that Soul Jazz agreed to service us with their output courtesy of Forced Exposure promotion and distribution. The Soul Jazz label's multi-genre approach, aesthetic sense and selection of albums and singles to release are unparalleled in the reissue market. Whether dipping into deep groove inducing jazz, the avant-garde disco cult classics of Arthur Russell, or the manic percussion explosions of their Brazilian Batucada Capoeira anthology, Soul Jazz has continually helped to brighten and widen the scope of my love for music. I like what I've seen and now I want to show you too.

With Studio One Women, Soul Jazz resumes their mission to compile rare gems from one of Jamaica's most respected music labels. A year ago, I thought that I was sharp for concluding that Studio One was the Motown of Jamaica, but I soon realized that fans and critics had been saying this for decades. They were right before I was even born! So on Studio One Women, you can expect elegant arrangements and production, impeccable musicianship, rhythm, melody and soulful vocal deliveries from some of the best female singers in Jamaican musical history. I should also note that all songs on this release were recorded during the 1970s and early 1980s – Studio One's golden era.

My favorite song on the set is Angela Prince's "No Bother with No Fuss." The instrumental track is a variation of Horace Andy's classic "Mr. Bassie" rhythm. Cymbals, bass, handclaps and Prince's sleek and playful vocal delivery are accentuated in the mix. I truly prefer this song to the original Horace Andy release, and he's one of my favorite vocalists of any genre! Another song that I've repeatedly returned to is "My Man" by Jennifer Lara. Her voice is smooth, confident and deep. The instrumentation consists mainly of bass, cymbals and beats – leaving plenty of room for Lara's voice to dance about and throughout the song. Della Humphrey's version of "Dream Land" is one of the best reggae love songs that I've ever heard. The Wailers did a version of this song that did nothing me. But here, Humphrey has believing that love and hope are real and cool and that cynicism, sarcasm and apathy are just the propaganda of dark cloud and bitter hipsters. But don't start thinking that it's all this tender. Jerry Jones' "There's a Chance for Me" is a raw and funky scorcher. There's also something going on in the back of the mix that sounds like a cross between a saxophone and a fuzz guitar! Killer sounds! I didn't appreciate the subtle melodic and rhythmic interplay of the brief "Tell Me Now" by Marcia Griffiths until about the third listen. Now, I don't hesitate to state that I love it as much as her classic and international hit "No No No." Studio One Women closes with Jennifer Lara's "I Am

in Love." The graceful vocal harmonizing and exotic blend of disco and reggae production ... I don't want to write about it anymore. I want to sit you down and play it for you so that you can hear for yourself.

[www.souljazzrecords.co.uk/](http://www.souljazzrecords.co.uk/)

# **The Travellers "South Africa" / King Tubby "From Cape To Cairo" 7" (Pressure Sounds)**

# **Black Aces "Close the Gate Dread" / "Gate Dread Version" 7" (Pressure Sounds)**

A credit card and a high-speed internet connection can be a dangerous combination for a music collector and fan. I couldn't wait for the latest Pressure Sounds release, The Travellers' "Black Black Minds," to arrive at KDVS. I had yet to dip into their exclusive vinyl-only titles, so on an impulse, I went online and bought all of the 7" and 10" Pressure Sounds releases that Ernie B had in stock. Only to tide me over. Like eating a large pizza when I'm hungry for a snack. The Royals' 10" ended up being one of the best roots reggae EPs that I've heard so far, so now I get to pretend that I planned on placing the order all along!

Two of Pressure Sounds' latest 7" releases were also included in the package. They're reissues of two ultra-rare singles that aren't included on their Travellers full-length vinyl and compact disc releases. The Travellers' "South Africa" is an upbeat self-produced vocal harmony roots reggae gem. The flip, "From Cape to Cairo," is a King Tubby dub of the A-side. Tubby's mix sounds a bit subdued compared to some of his more thundering and experimental efforts that have been compiled by the Blood and Fire label. This was my honest reaction to the B-side upon a first listen. After I allowed some time for the songs to set in, I realized that the subtle Tubby mix flows perfectly with the pleasant and meditative vocal version. So I learned that I cannot expect Armageddon every time!

The second single is credited to The Black Aces, although I've read that it's The Travellers under a different name. "Close the Gate Dread" quickly kicks into a steady dread groove and is a bit heavier than "South Africa." The B-side is essentially an instrumental version of the A-side. Stripped of the vocals, I can hear the influence cult favorite producer Yabby You had on The Travellers.

Now I'm sold on Pressure Sounds singles and EPs and will scoop them up as fast as they serve them!

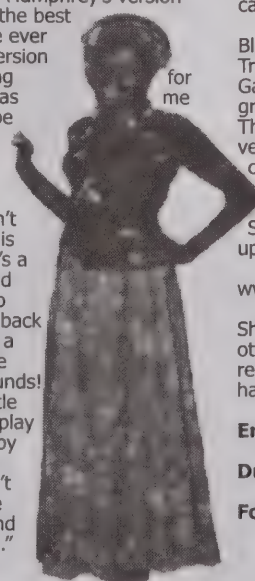
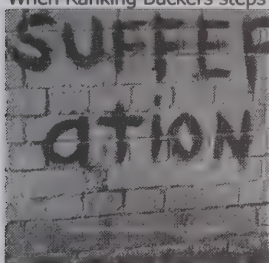
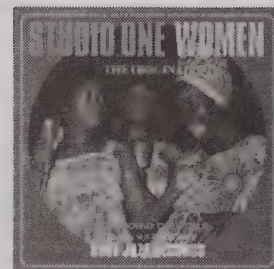
[www.pressure.co.uk/pressuresounds](http://www.pressure.co.uk/pressuresounds)

Should you be unable to find these or other reggae releases at your local shop, I recommend the following mailorder sites that I have received excellent service from:

**Ernie B's Reggae:** [www.ebreggae.com](http://www.ebreggae.com)

**Dusty Groove:** [www.dustygroove.com](http://www.dustygroove.com)

**Forced Exposure:** [www.fe.org](http://www.fe.org)





# End of Year Lists Best of 2005!

Compiled by KDVS DJs, Staff and a few community members.

**Fanny McGee**  
"The Mushpot"

Wednesdays 9:30-Noon

## Top 5 Children's Stories Broadcasted on the Mushpot

1. "Gerald Mc Boing-Boing" told by The Great Gildersleeve
2. "Tig Tag" told by Sharon Kennedy
3. "Jonathan Livingston Seagull" told by Richard Bach
4. "Weezie and the Moon Pies" told by Bill Harley
5. "Stellaluna" told by David Holt

**Ryan Todd**

"California Police State"

Fridays 6-8pm

Caribou - Milk of Human Kindness (Leaf)  
Steve Wynn - "Amphetamine" \* What I Did After My Band Broke Up (DBK Works)  
LCD Sound System - s/t (DFA)  
Art Lessing - Up When Down (Electric Eggplant)  
My Sexual Dad - That Black Forest Feeling (Not Not Fun)  
John Doe - Forever Hasn't Happened Yet (Yep Rock)  
Matson Jones - Sympathy For the Record Industry (Pirate)  
Say Hi To Your Mom - Ferocious Mopes (Euphobia)  
Kinski - Alpine Static (Sub Pop)  
My Country of Illusion - American Dream Life (Fire Museum)  
Gravenhurst - Fires in Distant Buildings (Warp)  
Bonobo - Live Sessions (Ninja Tune)

**Bones**

"Waltzing Across Genres"

Fridays 6:00-8:30am

## Top Folk/Americana:

-Mary Gauthier "Mercy Now" (Lost Highway) Hit me like a ton of bricks. Still under it.  
-Sarah Lee Guthrie/Johnny Irion "Explorations" (New West) Great, bloodline impertinent.  
-The Believers "Crash Yer Town" (Bonafide) The real deal, touring in a trailer with dog.  
-Abigail Washburn "Song Of The Traveling Daughter" (Netwerk) Banjo, China merge.  
-Adrienne Young "The Art Of Virtue" (Cornelius) Beautiful Mountain Music update.  
-Tom Russell "Hotwalker" (Hightone) Musical history lesson with archival spoken word  
-Hacienda Brothers (Koch) Southwestern supergroup.  
Twang, soul, accordion, beer, tears.  
-Ronnie Elliot "Valentine Roadkill" (Blue Heart)

## Top Others:

-Kelly Hunt "A New Shade Of Blue" (Coda Terra) Bluesy/gospelly piano, beautiful voice.  
-Ed Sarath "New Beginnings" (Timescape) Professor/flugelhornist w/London Jazz Orch.  
-Otis Taylor "Below The Fold" (Telarc) Driving, hypnotic trance-blues.  
-Flor De Luna "Xochimitzli" (Ot) Great mix of traditional with modern innovations.  
-Sonny Landreth "Grant Street" (Sugar Hill) Killer live set of electric slide guitarist's trio.  
-Charivari "A Trip To The Holiday Lounge" (Rounder) Trad. Cajun, Middle East flavor.

## Favorite Local Releases:

Roberta Chevette "Miss America" (Earth Girl) Great songcrafter, poet, unique style.

Rita Hosking "Are You Ready?" (Self) Channeling Hazel

Dickens.

Alkali Flats "Warts And All" (Retrofit) Wild West, and the Hank Karaoke: priceless.

## Favorite "Covers" Albums: Also an art.

Solomon Burke "Make Do With What You Got" (Shout Factory) Hank to Van to (Dr.) John.  
Jimmie Dale Gilmore "Come On Back" (Rounder) Zen Cowboy updates the classics.  
Marti Brom "Heartache Numbers" (Goofin) Sounds good too, but the concept kills me.

**Steve Scott**

Latino Music Director

## Latino Top 10

Maraca: "Soy Yo" (Ahi-Nama): Cuban band-leader/composer/flautist Orlando "Maraca" Valle consistently produces the tightest, hottest Cuban dance music. "Soy Yo" continues in that tradition, with great vocals and percussion complementing Maraca's always stellar flute playing. Maraca always brings quality and sophistication to his recordings as well as to his contributions on other musicians' recordings.

Mayito Rivera: "Llego la Hora" (Pimienta Records): This dynamic vocalist from Cuba's Los Van Van shows why he is considered one of Cuba's best "soneros." Backed by outstanding players, with material he wrote himself, Rivera turns in a dance-happy timba/salsa assault.

Argentines reject George W. Bush at the Summit of the Americas: Bush left political problems at home and found political and economic rejection in Argentina. The rejection included large street demonstrations, former futbol star Diego Maradona sporting a t-shirt proclaiming Bush to be a Nazi, and a lecture on the ills of globalization from Argentina's President Kirchner. Plus, Bush had to appear in the same group photograph with Hugo Chávez. Crawford, Texas never looked better.

Mercedes Sosa: "Corazón Libre" (Universal Classics): She's 70 years old now, she's suffered death threats and political exile, her voice no longer holds up the way it used to, but if anyone out there can nail an Argentinian "chacarera" with as much soul as Mercedes Sosa, I'd like to know about it.

Chuchumbé at La Raza/Galeria Posada: The presentation by the Veracruz-based "son jarocho" group Chuchumbé was Sacramento's summer concert highlight. The traditional guitar work and call-and-response vocals were exquisitely complemented by the percussion which consisted of a person dancing on a small, resonant wooden platform (a "tarima").

Ry Cooder: "Chavez Ravine" (Nonesuch): Before the Los Angeles Dodgers moved to town, Chavez Ravine in Los Angeles was a vibrant Latino/Asian community. This recording recaptures that time, and includes the final recordings of Lalo Guerrero, considered the father of Chicano music.

Simon Díaz: "Mis Canciones" (World Village): Perhaps the most important singer/composer of music of the Venezuelan plains, this recording introduced the soulful Díaz to a wider international audience.

"Rolas de Aztlán" (Smithsonian/Folkways): This long-overdue compilation of songs from and about the Chicano movement includes songs by the Teatro Campesino and the classic "LULAC Cadillac" by Sacramento's José Montoya and the Trio Casindio.

Nachito Herrera: "Bembe En Mi Casa" (FS Music): A great Afro-Cuban jazz and assorted dance music recording from pianist/bandleader Ignacio "Nachito" Herrera. Among the musicians (on vocals and percussion) is former Conjunto Céspedes conguero Jesus Díaz.



John Santos and the Machete Ensemble: "20th Anniversary" (Machete Records): Bay-Area percussionist/composer John Santos always impresses with the breadth of Afro-Latin based musical styles on his recordings. This 2-disc set includes unreleased material from 1989-1996, as well as new material, all backed by the usual great Bay-Area musicians such as Wayne Wallace and Orestes Vilato.

**DJ Rick**  
**"Art For Spastics"**  
**Mondays Midnight-2am**

20 Best Albums of 2005  
 A Frames "Black Forest" (Sub Pop)  
 Coughs "Fright Makes Right" (Load)  
 The Goslings "Between the Dead" (self-released)  
 Hello Astronaut, Goodbye Television "Pixelated Math Costumes" (Not Not Fun)  
 The Intelligence "Icky Baby" (In the Red)  
 JFK Jr. Royal Air Force "Androids" (Slutfish)  
 The Krunchies "In de Winkel" (Criminal IQ)  
 Lightning Bolt "Hypermagic Mountain" (Load)  
 Mummies of the Insane s/t (Slutfish)  
 The New Flesh "Parasite" (Maelstrom)  
 Numbers "We're Animals" (Kill Rock Stars)  
 Pissed Jeans "Shallow" CD (Parts Unknown)  
 The Rebel "Prawns" (Junior Asprin)  
 Rose for Bohdan/Business Lady split LP (Half Adder Press)  
 So So Many White White Tigers s/t picture disc (Weird Forest)  
 The USA Is a Monster "Wohaw" (Load)  
 v/a "The Fruit Will Rot" nine-3" CDR comp (Deathbomb Arc)  
 v/a "We Would Be Happy: A Noise Opera" (SunShip/Breathmint/et al.)  
 Yellow Swans & the Cherry Point "Live at Camp Blood" (Ironiks)  
 Yuma Nora "Jewels in the Snakepit" (Not Not Fun)

**10 Best 7-inches/EPs**

A Frames "Police 1000" b/w "Traction" (S-S)  
 Business Lady "Skullbashing" (Pacific Rock)  
 Curse of the Birthmark "Alibis" b/w Call Your Lawyer" (333)  
 The Dissimilars "Jimmy's Room" (Out of Order)  
 The Hospitals "Rich People" 12" EP (Yakisakana)  
 The Intelligence/Cowwhips split 7" (Omnibus)  
 K.I.T./Captain Ahab & Rose for Bohdan split 7" (Hug Life/Hello Asshole)  
 Silver Daggers "We Didn't Pay" +3 (Not Not Fun)  
 v/a "Treasure Tropics" (Not Not Fun)  
 ...Worms 4-song 7" (Marriage)

**10 Best Demos/CDR-Only Releases**

Dogbite 65 "Motorbike Poop" (self-released)  
 Eat the People "Soundtrack to the Unicorn Movie" [Baby Arm]  
 Horse Dwarves "Il" (Deathbomb Arc)  
 Hustler White "Fall 2005 Tour CDR" (self-released)  
 Inca Ore "Brute Nature vs. Wild Magic" (Jyrk)  
 Mr. & Mrs. Tribute to Ugliness "Beauty Pageant of Cereal" (self-released)  
 N.213 "Sun Knowledge" (Isolated Now Waves)  
 Residual Echoes "Alyttrium Relafix" (Big Drum)  
 [retards] "Pleasure Books for Young Children" (Plastic Donkey)  
 Vholtz "Class of 1988" (Crucial Berry)

**10 Best Reissues/Restrospectives**

Baby 63 "Quiver" b/w "Shark Watch Maker" (S-S)  
 George Brigman "Jungle Rot" (Anopheles LP/Bona Fide CD)  
 Todd Tammenend Clark "Nova Psychedelia: 1975-1985" 2xCD (Anopheles)  
 Icky Boyfriends "A Love Obscene" 2xCD (Menlo Park)  
 Karate Party "Black Helicopter" LP (S-S)  
 Kill the Hippies "Erectospective" 2xCD (Rock n Roll Purgatory)  
 Severed Heads "City Slab Horror" 2xCD (Sevcom)  
 The Stooges "The Stooges" & "Funhouse" enhanced CDs (Rhino)  
 Unholy Swill "Legacy of Stupidity" CD (Noiseville)  
 v/a "Keats Rides a Harley" CD (Warning Label)

**Heather Klinger**  
**"Live in the Warzone"**  
**Tuesdays 8-9pm**

**Favorite Live Bands of 2005 (In No Order)**

-Sexy Prison and Gift of Goats @ the Charred Dog House  
 -Black Dahlias, Clorox Gids & Catholic Boys @ the Haunted House  
 -Dissimilars and Th' Losin Streaks @ the Firedance Lounge  
 -Dissimilars and Lyme Regis @ the Distillery  
 -Tokyo Electron @ the Haunted House  
 -Atoms and the Lamps @ the Charred Dog House  
 -The Intelligence, Hospitals, Kool Teen, The Rebel, Ezee Tiger and Zebra Attack @ Operation, Restore Maximum Freedom 2  
 -Spider & the Webs @ the C Street Shack  
 -Business Lady @ the Dam House  
 -Savage Republic @ the Dam House  
 -King Khan & BBQ Show @ the Haunted House  
 -Final Sexy Prison show @ the Dam House

**Ed and Remy**  
**"Get off yer Mustang, Sally"**  
**Mondays 8-10pm**

**Best of 2005**

1. The Evens—"S/T" (Dischord)
  2. Decemberists—"Picaresque" (Kill Rock Stars)
  3. Thanksgiving—"S/T" (Marriage/Elevrum and Sun)
  4. Sufjan Stephens—"Illinois" (Asthmatic Kitty)
  5. Liz Durrett—"Husk" (Warm)
  6. P:ano—"Brigadoon" (Mint)
  7. Parker & Lily—"The Low Lows" (Warm)
  8. Jennifer Gentle—"Valende" (Sub Pop)
  9. The Rebel—"Kit" (Hook or Crook)
  10. Castanets—"First Lights Freeze" (Asthmatic Kitty)
  11. Ariel Pink's Haunted Graffiti—"Worn Copy" (Paw Tracks)
  12. Intelligence—"Icky Baby" (In the Red)
  13. Chief Briggum—"Torture! Joy!" (Gringo Starr)
  14. Yann Tiersen & Shannon Wright—"S/T" (Ici D'Ailleurs)
  15. Mary Gauthier—"Mercy Now" (Lost Highway)
  16. (Smog)—"A River Ain't Too Much to Love" (Drag City)
  17. The Cars are the Stars—"Fragments" (Chez Moi)
  18. P. Miles Bryson—"Meglomaniac Decorator's Quarterly" (Illegal Art)
  19. Montag—"Alone, Not Alone" (Carpark)
  20. Eiafuawn—"Birds in the Ground" (The Static Cult)
  21. Avoidance Theory—"The Shape of Trees" (Schmat)
  22. The Fall—"Fall Heads Roll" (Narnack)
  23. Why?—"Elephant Eyelash" (Anticon)
  24. Keren Ann—"Nolita" (Blue Note)
  25. Aqueduct—"I Sold Gold" (Barsuk)
- Albums selected by both Ed and Remy: 1, 3, 5, 6, 12, 13, 19  
 Albums selected by Ed only: 7, 9, 11, 14, 15, 17, 18, 22, 24  
 Albums selected by Remy only: 2, 3, 8, 10, 16, 20, 21, 23, 25

**Gil Medovoy**  
**"Crossing Continents"**  
**Sundays 5-7:30pm**

**Top Ten International (not including Latino, Reggae)**

1. Sonia M'barek -Takht-Network Medien
2. Stellamara-The 7 valleys-Lucidity Music Productions
3. L'ham de Foc-Cor de Porc-Galile
4. Ross Daly-Music of Crete-FM Records
5. Dr. N.Ramani & Hariprasad Chaurasia-Together-Dunya Records
6. Xenos-Tutti Frutti-xenosmusic.com
7. Martires del Compas-no papeles-World Village
8. Davod Azad-Your Path-davodazad.com
9. Moussut e lei Jovents-Mademoiselle Marseille-Le Chant du Monde
10. Abdullah Chhadeh & Nara-Seven Gates-ABYC Records

**Tristan**

**Top Releases in 2005:**

11. Boards of Canada - The



- Campfire Headphase (Warp)  
 10. Edan - Beauty & the Beat (Lewis Recordings)  
 9. MED - Push Comes to Shove (Stones Throw)  
 8. Roll Deep - In at the Deep End (Relentless)  
 7. Alan Braxe & Friends - The Upper Cuts (Pias)  
 6. Modeselektor - Hello Mom! (BPitch Control)  
 5. The Clientele - Strange Geometry (Merge)  
 4. Paavoharju - Yhä Hämärää (Fonal)  
 3. Vitalic - ok cowboy (Pias/Citizen)  
 2. Audion - Suckfish (Spectral Sound)  
 1. Isolee - wearemonster (Playhouse)

**Best Hip-Hopera of 2005:** R. Kelly - Trapped in the Closet Ch. 1-12

**Genre to replace Reggaeton when it gets old in 2006 (or now):** Favela/Baile funk

**Most ridiculous song of 2005:** T-Pain - Danceflo'

**Mr. Glass**  
**"Good Good"**  
**Mondays 9:30am-Noon**

#### Top 10 Nu-Jazz / Future Soul / Good Good

1. Steve Spacek - Space Shift
2. Platinum Pied Pipers - Triple P
3. Dwight Trible & The Life Force Trio - Love is the Answer
4. Mark De Clive-Lowe - Tide's Rising
5. D'Neil - 1st Magic
6. Jeremy Ellis - Lotus Blooms
7. Dwele - Some Kinda
8. Sam Prekop - Who's Your New Professor
9. J. Rawls - Essence of Soul
10. Nobody - And Everything Else

#### Top 10 Hip Hop

1. Roots Manuva - Awfully Deep
2. Little Brother - The Minstrel Show
3. Jneiro Jarel - Three Piece Puzzle
4. Blackalicious - Craft
5. Primeridian - Da All Nighta
6. Common - Be
7. Kev Brown - I do what I do
8. Dave Ghetto - Love Life
9. Danger Doom - Mouse & the Mask
10. Maspyke - Static

#### Top 5 EPs / Comps / Instrumentals

1. Koushik - Be With Ep
2. MF Doom - Special Herbs 9+0
3. Sa-Ra - Second Time Around
4. VA- Impeach the Precedent
5. VA-HVW8 present Music is My Art

#### JuJu Park Avenue Music

Broadcast - Tender Buttons (Warp)  
 Vashti Bunyan - Lookaftering (Fat Cat)  
 Alva Noto + ryuichi sakamoto - Insen (Raster Noton)  
 Goldmund - Corduroy Road (Type)  
 Animal Collective - Feels (Fat cat)  
 The Boots - We Made it For You (Moteer)  
 Fm3 - Buddha Machine (Fm3)  
 Montag - Alone, not alone (Carpark)  
 Gang Gang Dance - God's Money (Social Registry/Smash)  
 Everything on the fönal label

#### Scott Miller Bananas Shit-talker

1. Skaters - not one particular release (and there are tons) - just their overall sound. I listened to them more than any other music this year.
2. Ai Aso - Umeromono reissue LP. The way this barely holds together while still being completely catchy is insane!
3. Fiery Furnaces - EP
4. Animal Collective - Feels & live at the Great American
5. The Luxury Loft Halloween show - maybe the most brilliant

one yet.

6. Warner Milks- Penetration Initials
7. Doing the KDVS NRBQ special with Larry
8. Vashti Bunyan - Lookaftering
9. Finches - 6 Songs
10. Josephine Foster at the bomb Shelter

#### Sleepy Wilson

#### Favorite 5 of twothousandfever (and why):

Steve Spacek  
 "Space Shift"  
 London, England

This is some of the smoothest soul music I've heard in a long time. It's the perfect blend of soul, electronic, hip-hop, and everything else that's good. This is what Curtis Mayfield might have sounded like in 2005. At least I know he would approve.

Jneiro Jarel  
 "Three Piece Puzzle"  
 Brooklyn, New York.

Three Piece Puzzle is one of the best hip-hop albums I've heard in a long time, but it's hard to put it into one genera. This album spans the whole spectrum, from hip hop, to soul, to electronic, and he does it all well. Don't get me wrong, it's 100% hip-hop, but Jneiro is expanding the boundaries of that music we call hip-hop.

Dwight Trible & The Life Force Trio  
 "Love is the Answer"  
 Los Angeles, California

Dwight Trible is a veteran Jazz vocalist, well known for his work with Pharaoh Saunders, among many others. But this time he let some of my favorite hip hop producers into the studio with him, and the result is a beautiful fusion of jazz, soul, hip hop, and everything that is good. Not to mention that every song carries a positive message. The spirits of the ancestors are all over this album.

Colossus  
 "West Oaktown"  
 London, England

Fred Wesley is an accomplished jazz bass player who has toured with everyone from Roy Ayers to James Brown. For this album he relocated to West Oakland and dropped one of the best combinations of jazz music and hip-hop that I have ever heard. And the best part is that it doesn't sound like anything else that I've ever heard. Oh yeah, and did I mention that the album is titled "West Oaktown"?

D'Neil  
 "1st Magic"  
 London, England

What can I say? I'm feelin' that UK soul sound. Maybe it's because our UK brethren and sistren work so hard to bring... back that real soul sound that started here in the states. And D'Neil really did their homework because this album is incredible from beginning to end. They pay respect to the art form, while making their own contribution. Maybe it's something about the rainy weather in London that gives the soul music a different sound than if it came out stateside, but I'm obviously feeling it.

#### Top albums to look out for in 2006:

- Outkast— New full-length outkast hopefully out by next fall.
- Pharell— 'In My Mind'— My man Pharrell from the Neptunes drops his solo joint.
- Sa-Ra Creative Partners— Some of the most sought after producers right now, the album is highly anticipated.
- Cee-Lo Green and Dangermouse— You know this one has got to be funky.
- Outkast— 'Idlewild'— Montion Picture Soundtrack.
- N'Dambi— 'Weird Kinda Wonderful'— Southern soul from Dallas, Texas.
- Bilal— The Sophomore Album— More soulful sounds from Philly.
- J-Dilla (Jay Dee)— 'Donuts'



- Goapele—'Change it All'
- Heather Hedley—'Save the Date'
- V-'Revelation is Now Televised'
- J-Davey—Next level soul music from sunny southern California that you might not truly understand until 2016.

**Brendan**  
**The Raw Mess Around**  
**Sundays 3-5pm**

**Brendan's Top 25 albums of 2005**

(Order shall change every day until I present the "countdown" on "the Raw mess around" in January.)

1. Maniacs Dream- Die, Learn, No Way (HP Cycle)
2. Raushan Orazbeava- Akku (Feimay) (released 2004, but hey, it's an import)
3. Konono No. 1- Congotronics (Crammed Discs)
4. Sunburned Hand of the man- No Magic Man (Bastet)
5. Josephine Foster- Hazel Eyes, I Will Lead You (Locust)
6. Half-Handed Cloud- Thy is a Word and Feet Need Lamps (Asthmatic Kitty)
7. Edan- Beauty and the Beat (Lewis recordings)
8. Sharon Jones and the Dap Kings- Naturally (Daptone)
9. Quasimoto- The Further Adventures of Lord Quas (Stones Throw)
10. Sunburned Hand of the Man- Wedlock (Eclipse)
11. Micah Blue Smalldone- Hither and Thither (Northeast Indie)
12. Jennifer Gentle- Valende (Sub Pop)
13. The Magic Carpathians Project- Sonic Suicide- ethnoise #1 (Vivo records)
14. Residual Echoes- Phoenician Flu and Ancient Ocean (Holy Mountain)
15. Ezee Tiger- s/t (KSR)
16. Fishtank- Super Raoul (Web of Mimicry)
17. Reeks and the Wrecks- Knife Hits (Tumult)
18. Lau Nau- Kuutartha (Locust Music)
19. Tar Pet- The Artist Revealed is Taralie Dawn (Eclipse)
20. Spires that in the Sunset Rise- Four Winds the Walker (Secret-Eye)
21. Steffen Basho Jugheads- Unknown Music 1 (Sillyboy)
22. Art Lessing- Up When Down (Electric Eggplant) (released 01/01/05)
23. Tivol- Early Teeth (Holy Mountain)
24. Gang Gang Dance- God's Money (Social Registry)
25. Chief Briggum- Torture! Joy! (Gringo Starr)

**Top Ten Comps. Of 2005:**

1. American Primitive Vol. 2: Pre-War Revenants (1897-1939) (Revenant)
2. Good For What Ails You: Music of the Medicine Shows 1926-1937 (Old Hat)
3. Choubil Choubil Folk and Pop Music from Iraq (Sublime Frequencies)
4. By The Fruits, You Shall Know the Roots (Eclipse/Time-Lag Records)
5. Molam; Thai Country Groove from Isan (Sublime Frequencies)
6. Thai Beat a Go Go Vol. 3 (Subliminal Sounds)
7. Invisible Pyramid: Elegy Box set (Last Visible Dog)
8. Radio Phnom Penh (Sublime Frequencies)
9. The Ikon Records Story (Frantic)
10. Dark Holler (Smithsonian Folkways)

**Notable re-issues of 2005:**

- George Brigran- Jungle Rot (Anopheles)
- Todd Tamanend Clark- Nova Psychedelia (1975-1985) (Anopheles)
- T.P. Orchestre Poly-Rythmo- The Kings of Benin Urban Groove (SoundWay)
- Nonesuch Explorer Series re-issues
- Ennio Morricone- Crime and Dissonance (Ipecac) (compiled by Alan Bishop of Sun City Girls)
- Charalambides- Our Bed is Green (Kranky)
- Burning Star Core- Mes Soldats Stupides '96-'04 (Cenotaph)

**Top Fifteen Shows I saw in 2005:**

1. Josephine Foster, Nick Castro with Wendy Watson, and Patrick Ferris in the Davis Bomb Shelter

2. ArthurFest in L.A.- highlights were Circle, Sunburned Hand of the Man, Jack Rose, Olivia Tremor Control, and Growing.
3. Operation: Restore Maximum Freedom II- Oct. 1st KDVS fest: highlights included The Rebel, Mammatus, Residual Echoes, The Intelligence, and Growing.
4. Operation: Restore Maximum Freedom KDVS fest in May: highlights included Hotel Pistol, Black Dahlias, The Weegs, Walking in the Neon, Le Flange du Mal, Death Sentence: Pandal, A Hawk and a Hacksaw, and Burmese.
5. Dengue Fever and Eat the People at the G St. Pub
6. Savage Republic/Anni Rossi/King Cobra/Gang Wizard at the DAM House
7. Jack Rose/Marissa Nadler- Live on KDVS while playing in the Davis bomb shelter/Live at the Fool's Foundation.
8. Christina Carter and Gown- Live on KDVS while playing in the hallway of Freeborn.
9. Sunburned Hand of the Man- Live in Studio A on KDVS/ Live at the Fool's Foundation.
10. Jennifer Gentle- Live in Studio A on KDVS/ Live at Fool's Foundation
11. Th' Losin Streaks, Davis Joint Unified and others at KDVS Picnic Day Stage
12. Entrance/Women and Children at the Hemlock in S.F.
13. Micah Blue Smalldone/Loose Acoustic Trio/Deforest Wiggins at the Delta
14. Keith Cary and Doug Kaufman, Patrick Ferris at the G St. Pub
15. Green Milk From the Planet Orange/Art Lessing and Flower Vato at the G St. Pub.

**France**  
**"It's About You"**  
**Mondays 8:30-9:30am**

**My Ten Favorite Books of the Year**

Listeners of "It's About You!" already know that I read between two to three books per week. Less than half of the books I review ever make it to the show. So here is a list, in no particular order. I also gave you the basics instead of going into long descriptions. If you want to know more, just plug in the title and author on your favorite search engine. If you have any questions on these books or topics or, better yet, if you would like to suggest a guest, you can write to me at [france@kdvs.org](mailto:france@kdvs.org).

**Field Notes on the Compassionate Life** by Marc Ian Barasch  
 I certainly wasn't prepared to like this book, let alone love it. It was inspiring, uplifting and very informative. I've recommended it to many friends who in turn have given it to their friends. It combines information on scientific studies, such as the one that proves that compassion is actually good for you, along with the author's very engaging anecdotes about his own journey to find out more about living a life of unconditional love and compassion. And no, he doesn't always succeed. Just like the rest of us.

**Voices of a People's History of the United States** by Howard Zinn and Anthony Arnove  
 Every home should have a copy of this book. It should also be made a mandatory reading requirement in high school. It comprises some of the most significant statements and speeches made over the past 250 years.

**A Great and Noble Scheme: The tragic story of the Expulsion of the French Acadians from their American Homeland** by John Mack Faragher  
 Next time you listen to Cajun music and find your toes tapping along, think about how the Acadians were stripped of their musical instruments, their homes, their lands and their families for refusing to be aligned with either the French or the British — a little known part of our history.

**Atlantic Cousins: Benjamin Franklin and His Visionary Friends** by Jack Fruchtman II  
 So much has been written about our sacrosanct forefathers that we need to dispel. This book does an excellent job of describing the times of ethical and political revolution with



information on scientific and medical developments against a backdrop of a very difficult life. Jack Fruchtman also remains one of my all-time favorite guests.

**The Future of Media** edited by Ben Scott, Russell Newman and Robert McChesney

Not only is this a very informative book, but it is a workbook as well. Until everyone in America understands what is at risk here, we will not evolve as a society.

**Finding Martha's Vineyard, African-Americans on an Island** by Jill Nelson

A lovely book. It is highly enjoyable and informative just as if you were to sit down with your older female relatives by the sea while sipping a glass of iced tea.

**Complicity: How the North Promoted, Prolonged and Profited from Slavery** by Anne Farrow and others

Somehow, no one had written a book on this topic before. It was compiled by a staff of journalists at *The Harcourt Courant*, the country's oldest newspaper. Admittedly liberals, the authors and editors were dismayed at how their very lives today were a product of comfort acquired from slavery-related proceeds. Even if you think you "get it," this book will surely challenge your thoughts on your own ancestry.

**Sundown Towns** by James Loewen, author of *Lies My Teacher Told Me*

Jim Loewen has done it again with a meticulously researched book about a less-than-savory and downright criminal part of our not-so-distant past. As with the book *Complicity*, it shows that the North was as involved as the South in discriminating against people of color and that most all-white suburbs were actively created and are, sometimes, even expressly kept this way today.

**La Belle France** by Sir Alistair Horne

This is a jolly romp through nine centuries in less than 500 pages. Sir Alistair is a very popular historian in the UK and an expert on France, a country he deeply loves. The title of the book is the way Francophones refer to the country and, on a personal note, because it is the name I was given at birth, is the expression by which I was often greeted over my past five decades. And, of course, I've been called far, far worse!

**War Made Easy: How Presidents and Pundits Keep Spinning Us to Death** by Norman Solomon

Another one of the most gracious guests to come on my show, Norman Solomon has written the definite anecdote to the barrage of misinformation we have been fed by experts at propaganda.

.....  
**Mr. Frankly**

**"Let's Be Frank"**

**Every Other Saturday 7-9pm**

**Mr. Frankly's Top Five (or six) Burgers of 2005**

...and some nice songs to accompany your meal!

**Squeeze Inn.** 7918 Fruitridge at Power Inn Rd in Sacramento.

The best burger. Green leaf lettuce, red and white onions, fresh Muzio roll and a cheese skirt, mmmmm the cheese skirt!

There are only 8 or so spaces at the counter so you may have to wait, but a damn good burger!

Song: "Charged Words" by WESTERN ADDICTION from the new cd *Cognicide* on Fat Wreck Chords. This is intense hard core, maybe listen in the car before you get there.

**Nationwide Freezer Meats.** 1930 H. St. at 20<sup>th</sup> in Sacramento.

Pretty damn close to being number one. Really good fries too, like giant two-by-fours, served in a brick. Ok, that description may not sound appetizing, but they are good. BTW, I didn't try the fries at Squeeze Inn, but I hear they are good.

Song: "Pacifying Joint" from the FALL on their new cd, *Fall Heads Roll*-Narnack Records. Some great songs here, in a style all their own. Maybe bring your headphones in and listen while you are eating, it may distract you from the odd looking theme/décor/look of the place.

**Jim Denny's.** 816 12<sup>th</sup> St. in downtown Sacramento.

Another old fashioned lunch counter with friendly people and really good burgers. It got a four corndog rating from the infamous "Burger Quest" investigative team (a group of City of Sac employees). Skip the fries though.

Song: "Chemical Imbalance" by the PONYS (from Chicago, not Portland, ME) found on the V/A compilation *Static Disaster* from In the Red Records, also on their album *Laced With Romance*, 2004. Vocals remind me of TOM VERLAINE of TELEVISION, one of my all time favorite bands. Listen in the car outside of Jim Denny's, just before you go in to eat.

**Ford's Real Hamburgers.** 1948 Sutterville Rd., in Sacramento right across from Land Park.

A buck or two more than others but very good. Basically all of these burgers are going to be 3 or 4 dollars more than your sub-par Quarter Pounder with processed cheese and rainforest meat (Yuck!) So it's not an everyday meal.

Song: "Hussy" by CRYSTAL SKULLS from their release *Blocked Numbers* from earlier this year, on Suicide Squeeze Records. A great pop song. Maybe listen to it on your headphones at Land Park after filling up on Ford's.

**Murder Burger.**

In Davis, most know where it is, but to those who are uninitiated, it is to your left before you go under the train track as you enter Davis on Richard's boulevard. I refuse to call it by any other name, it had a great name and that is what I will call it.

Murder Burger is great burgers, shakes and awesome fries that will always have a place in my belly.

Song: "Weapons Factory Rev" by the WARDS from the *Crud-a-Pogo* compilation of rare punk rock put together by KDVS's Scott Soriano. Awesome punk rock but you may have to just listen to KDVS for this one while enjoying that Murder Burger.

**Ali Baba.** Off of A St., right next to the UC Davis Campus.

Ok this was going to be a list of the five best but for several reasons this burger needed to be included. For one reason, proximity. This is the closest, best burger to KDVS and I wolfed it down so fast I don't know if even tasted it, so that must mean that it is pretty good. Secondly, a middle eastern place making a good burger is a spectacle on it's own so it must

be on the list. The fries are really good too.



# KDVS Top 90.3 Fall 2005

1. Deerhoof - "The Runner's Four" (5RC)
2. Clientele, The - "Strange Geometry" (Merge)
3. Broadcast - "tender buttons" (Warp)
4. Animal Collective - "Feels" (Fat Cat)
5. Art Lessing - "Songaday Vol. 1" (Electric Eggplant Recording)
6. Lightning Bolt - "Hypermagic Mountain" (Load)
7. Clap Your Hands Say Yeah - "Clap Your Hands Say Yeah" (self-released)
8. Fall, The - "Fall Heads Roll" (Narnack)
9. Las Malas Amistades - "Jardin Interior" (Psych O Path)
10. The Go! Team - "Thunder, Lightning, Strike" (Columbia / Memphis Industries)
11. Intelligence - "Icky Baby" (In the Red)
12. Clark, Todd Tamanend - "Nova Psychedelia (1975-1985)" (Anopheles)
13. Tapes 'n Tapes - "The Loon" (Ibid Records)
14. Made in Mexico - "Zodiac Zoo" (Skin Graft)
15. Danger Doom - "The Mouse and the Mask" (Epitaph)
16. Cryptopsy - "Once Was Not" (Century Media)
17. Japanther - "Yer Living Grave" (Menlo Park)
18. Eiafuawn - "Birds in the Ground" (The Static Cult)
19. American Analog Set, The - "Set Free" (Arts & Crafts)
20. Ex, The - "Singles. Period." (Touch and Go)
21. Minus Story - "No Rest For Ghosts" (Jagjaguwar)
22. Caletico/Iron and Wine - "In the Reins" (Overcoat Recordings)
23. Most Serene Republic, The - "Underwater Cinematographer" (Arts & Crafts)
24. The USA Is a Monster - "Wohaw" (Load Records)
25. Explosions In The Sky - "How Strange, Innocence (reissue)" (Temporary Residence)
26. Broken Social Scene - "Broken Social Scene (Expanded)" (Arts & Crafts)
27. Cossa, Benji - "Benji Cossa's Vault: Volume 1" (Magic Marker)
28. Constantines - "Tournament of Hearts" (Sub Pop)
29. Bats, the - "At The National Grid" (Magic Marker)
30. Oxygen, Anna - "Meet Jennifer" (Kill Rock Stars)
31. Cranes - "Particles & Waves" (Dadaphonic)
32. More Dogs - "Never Let Them Catch your Crying" (Monitor)
33. Ladytron - "Watching Hour" (Ryko)
34. Banhart, Devendra - "Cripple Crow" (XI)
35. Amina - "Aminamin" (Harper's Institute)
36. We are Wolves - "Non stop" (Fat Possum)
37. V/A - "California Love-In" (U-Spaces)
38. Chrysalis - "Definition" (Rev-Ola)
39. A Frames - "Police 1000" (S-S)
40. Hukkelberg, Hanne - "Little Things" (The Leaf Label Ltd.)
41. V/A - "Airwaves for Your Hairwaves: Live From WNUR" (WNUR)
42. Coco Rosie - "Noah's Ark" (Touch and Go)
43. Free Design, the - "The Now Sound Redesigned" (Light in the Attic)
44. Didley Squat - "Burning Alive Making a Living" (The Americans are Coming)

45. Bright Ideas, The - "Saturdays and the Turning Tide" (Rocket Science Alliance)
46. Lekman, Jens - "Oh You're So Silent, Jens" (Secretly Canadian)
47. Blown Paper Bags - "Arm Your Cameras" (Suite Side)
48. Dragonlord - "Black Wings Of Destiny" (Escapi Music)
49. Castanets - "First Light's Freeze" (Asthmatic Kitty Records)
50. V/A - "Impulsive! Revolutionary Jazz Reworked" (Impulse)
51. Ed Gein - "Judas Goat And Deseleaters" (Metal Blade)
52. The Capes - "Hello" (Hard Soul Records)
53. Dirty Three - "Cinder" (Touch and Go)
54. Awesome New Republic - "ANR So Far" (Sutro)
55. Friends of Dean Martinez - "Lost Horizon" (Aero Recordings)
56. V/A - "KVRX Local Live v. 9: College Ruled" (KVRX)
57. Why? - "Elephant Eyelash" (Anticon)
58. Alela - "The Pirate's Gospel" (self-released)
59. Mammatus - "Summer 2005 Tour CDR" (no label)
60. Dim Dim - "Bounce" (Darla Records)
61. V/A - "Sexual Life Of The Savages: Underground Post-Punk From Sao Paulo, Brazil" (Soul Jazz)
62. August Born - "August Born" (Drag City)
63. Constellations - "Sistering" (CNP Records)
64. The Rebel - "Kit" (Hook or Crook)
65. Caribou - "Marino Audio" (Domino)
66. Dosh - "Powder Horn" (Dosh Family)
67. Idaho - "The Lone Gunman (Retrophonic)" (Sterling Sound NYC)
68. Teeth, The - "Carry the Wood" (Park the Van)
69. Can - "Unlimited Edition" (Spoon Records)
70. Maybellines, The - "A La Carte" (Best Friends Records)
71. Dungen - "1999-2001" (Subliminal Sounds)
72. Rebel, The - "Prawns" (Junior Aspirin)
73. Marah - "If You Didn't Laugh You'd Cry" (Yep Roc)
74. Gris Gris, The - "For the Season" (Birdman Recording Group)
75. Marduk - "Plague Angel" (Candlelight USA)
76. Metric - "Live It Out" (Last Gang)
77. Earlies - "These Were the Earlies" (WEA)
78. Johnson, Calvin - "Before the Dream Faded" (K Records)
79. The Long Winters - "Ultimatum" (Barsuk)
80. Faces on Film - "Seven Sisters" (Self Released)
81. Tera Melos - "Self-Titled" (Springman Records)
82. Light This City - "Remains Of The Gods" (Prosthetic Records)
83. Wolf Parade - "Apologies to the Queen Mary" (Sub Pop)
84. Caribbean, the - "Plastic Explosives" (Hometapes)
85. One Self - "Radio Sampler" (Ninja Tune)
86. Residual Echoes - "Phoenician Flu and Ancient Ocean" (Holy Mountain)
87. Paths Of Possession - "Promises In Blood" (Metal Blade)
88. All Tomorrow's Party - "You Doo Right, You Doo Slide" (Alive)
89. Janes, Liz & Create - "Liz Janes & Create(!)" (Asthmatic Kitty Records)
90. Xiu Xiu/Banhart, Devendra - "XX/DB" (5RC)
- 90.3. Cause Co-motion! - "EP" (What's Your Rapture?)





# Plainfield Station

## Bar and Grill

Opens at 10am, 7 days a week

23944 County Road 98  
Woodland, CA 95695  
530-668-0207

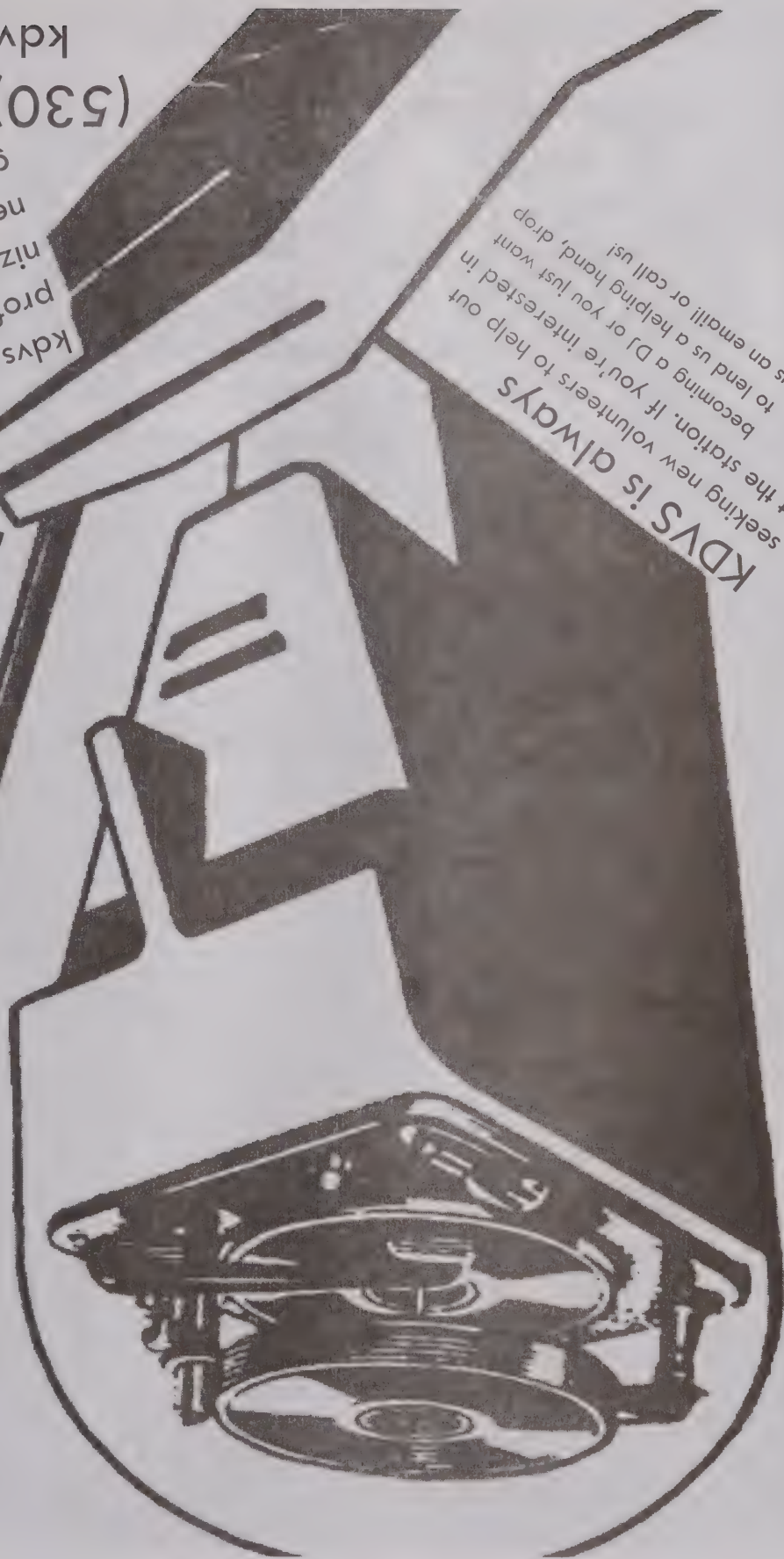
Plus all-ages outdoor stage with live music in the summer



(530) 754-0728  
kdvs@kdvs.org

kdvs 90.3 fm is a not-for-profit, volunteer run organization. translation: we can get!

**BECOME A DJ AT KDVS!**



**KDVS is always**  
seeking new volunteers to help out  
at the station. If you're interested in  
becoming a DJ or you just want  
to lend us a helping hand, drop  
us an email or call us!





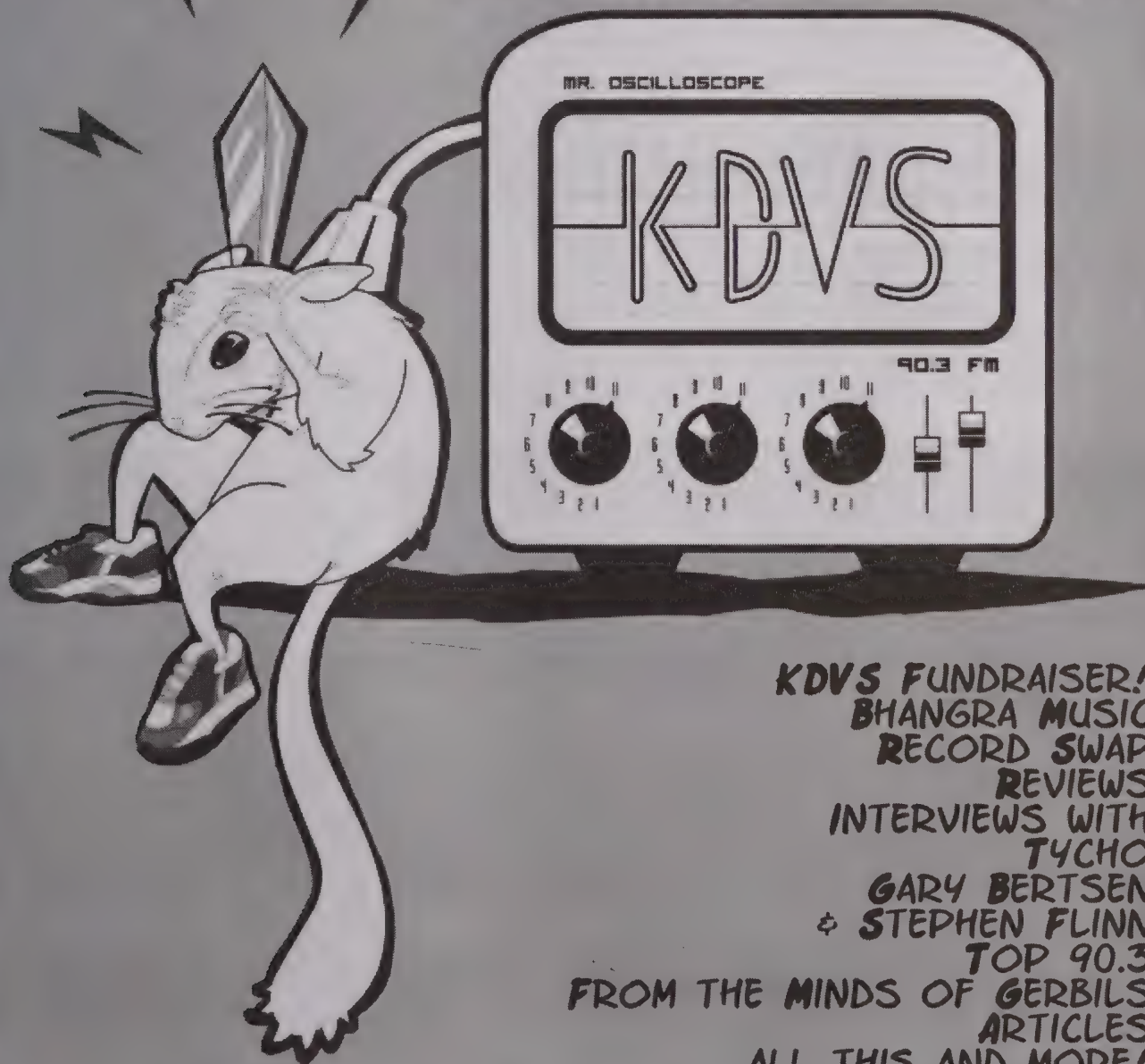


# KDVIations

special double issue!

spring 2006

**KDVS FUNDRAISER APRIL 24TH-30TH!**



**KDVS FUNDRAISER!**  
**BHANGRA MUSIC**  
**RECORD SWAP**  
**REVIEWS**  
**INTERVIEWS WITH**  
**TYCHO**  
**GARY BERTSEN**  
**& STEPHEN FLINN**  
**TOP 90.3**  
**FROM THE MINDS OF GERBILS**  
**ARTICLES**  
**ALL THIS AND MORE!**



# TABLE OF CONTENTS

INFO	CORE STAFF.....	3
	GENERAL MANAGER STATEMENT.....	3
	NOTE FROM THE EDITOR.....	3
ARTICLES	BREAKING RECORDS BY JENN DE LA VEGA.....	4
	FROM THE MINDS OF GERBILS RELATED BY RICH LUSCHER AND RETOLD BY DRAKE MARTINET.....	7
	APPRICIATE THE LITTLE THINGS BY KIRSTEN SANFORD.....	8
	HYPHY BY BIG SAMMY.....	8
	DJ SCENERY ON BHANGRA MUSIC.....	9
REVIEWS	BOOK REVIEW BY GARY SAYLIN.....	8
	REGGAE REVIEWS BY RICHER ATMOSPHERE.....	10
INTER-VIEWS	TYCHO BY RYAN TODD.....	11-12
	GARY BERTSEN BY DOUGLAS EVERETT.....	13-14
	STEPHEN FLINN BY BEN JOHNSON.....	14
OTHER	KDVS FUNDRAISER!.....	5-6
	TOP 90.3.....	15
	KDVS RECORD SWAP!.....	16
	KDVS EVENTS.....	17

## CONTACT INFORMATION

### STUDIO NUMBERS:

(530) 752-2777

(530) 754-KDVS

### LOBBY:

(530) 752-0728

### GENERAL MANAGER:

(530) 752-9902

### MUSIC DEPARTMENT:

(530) 752-9903

### UNDERWRITING:

(530) 752-2775

### NEWS & PUBLIC AFFAIRS

(530) 752-2776

### PUBLICITY:

(530) 752-4948

### FAX:

(C/O KDVS)

(530) 752-8548

### WEBSITE:

WWW.KDVS.ORG

### ADDRESS:

KDVS

14 LOWER FREEBORN HALL  
DAVIS, CA 95616

### OTHER QUESTIONS

### E-MAIL

KDVS@KDVS.ORG



# GM Statement

Dear Listeners,

This is the last time I will be writing to you in this column as the General Manager of KDVS. It is, to say the least, a bittersweet moment, but I will save the reflections for next issue. It is **THAT** time again.

Last year's fundraiser was the most successful ever, bringing in over \$62,000 to keep the station running. The energy from the fundraiser and the outpouring support from you have carried our station both financially and emotionally through the past year. We have begun a number of exciting projects, including a tower move to increase our broadcast range and our own Record Label- a first for any college radio station in the country. KDVS also is providing six nights of entertainment a week in Davis and Sacramento. These shows feature diverse musical artists from around the world, mostly at all age's venues for \$5 or less. Try finding that in the Bay Area. We are currently working to bring you **Operation: Restore Maximum Freedom III**, our third all day festival in less than 13 months - and you thought there was nothing to do in Davis? We do all this, while broadcasting 24 hours a day, 365 days a year with a volunteer staff driven solely by the desire to bring you music, news and public affairs programming that you can't hear anywhere else.

It is expensive to run a non profit radio station that isn't just a computer in a frivolously air-conditioned office building whose primary goal is to play x-amount of advertisements per hour. Although that Halliburton contract looked mighty tempting, we have to ask you, the listener, to call in and pledge your support to KDVS every year. Free and independent-thinking media is disappearing at an alarming rate. So, when you call and support KDVS, you aren't just helping to keep your only freeform noncommercial radio station on the air, you are doing your part to push back against forces that want to consolidate everything- especially thought and opinion. Of course, if helping to slay the dark Murdoch Media Empire isn't enough incentive for you, how bout' a fabulous thank-you gift?! Five new t-shirt designs, services from local independent businesses and a repulsively diverse collection of music packages await your decision to pledge. This year's goal is \$65,000. We can't do it without you. Fundraiser starts April 24<sup>th</sup> and runs until April 30<sup>th</sup>.

Thanks,  
Steven Valentino  
General Manager

*If you would like to contact Steven before or during fundraiser you can do so by either calling 530-752-9902 or e-mailing him at GM@KDVS.org.*

## Note From the Editor

One of the hardest projects I've ever worked on was the Winter 2006 program guide. I spent many nights till 3am working on the guide, during the holidays while everyone was away, finishing layouts, editing articles, adjusting the order and bugging people to meet their deadlines. Once it was ready, we sent the guide off to our printer, only to have problem after problem with it. I want to thank our computer tech, Chris for all his help in formatting and re-formatting the guide, installing programs, moving files, etc; all this in hopes of having it suitable to go to print.

Even after all our hard work, the problems turned into BIG problems, too much time went by, and the guide never ended up getting printed. I apologize to everyone who looks forward to the quarterly guide. I myself was probably the most disappointed, considering all the hard work I put into it; I was really looking forward to seeing it in print form.

We decided this time, we'd do a double issue, so the Winter 2006 edition wouldn't be lost, and also to give you guys an extra special treat for Fundraiser.

Armed with another mug of coffee, I'm continuing work on this guide, and in a few weeks time, you will see the final product.

I hope you enjoy this double-thick issue. It's full of great articles composed by our amazing, talented community and student staff here at KDVS.

Enjoy!  
-Heather Klinger  
Co-Publicity Director  
publicity@kdvs.org



## What a great catch this staff is!

KDVS Corestaff Spring 2006

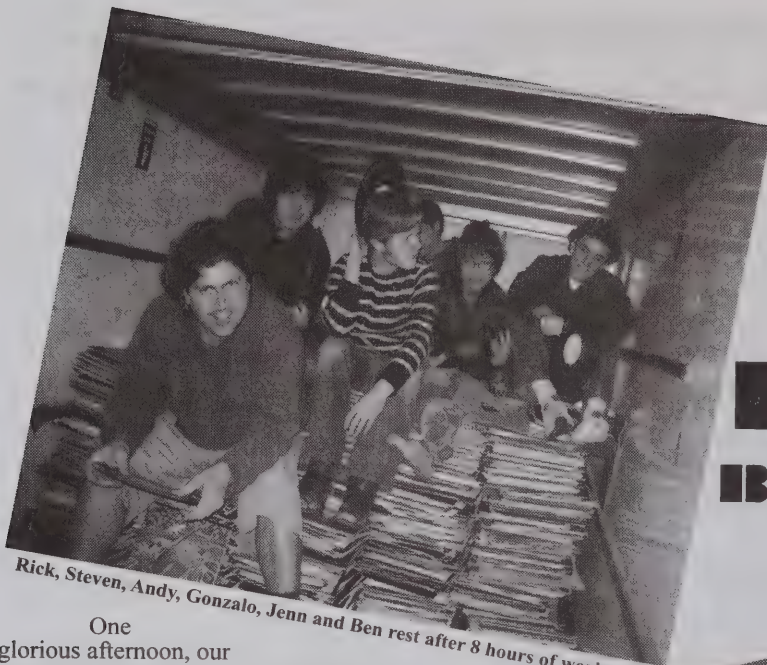
General Manager- Steven Valentino  
Co-Programming Directors- Melissa Kenney, Nix Glass  
Business Manager- Victoria Stephens  
Business Sponsorship- Bernard Benson  
Co-Publicity Directors- Heather Klinger, Emily Tung  
Music Directors- Jenn De La Vega, Andy Pastalaniec  
Chief Engineer- Rich Luscher  
Studio Tech- Todd Urick  
Assistant Studio Tech- Ben Johnson  
Office Coordinator- Jason Lin  
Underwriting Director- Marie Boisvert  
Public Affairs - Scenery Girdner  
News Director- Drake Martinet  
Production Director- Teddy Briggs  
Sports- Angela DaPrato  
Events Coordinator- Brendan Boyle

KDVSation Spring 2006 pg. 3



# Breaking Records: The Inspiration

By Jenn de la Vega

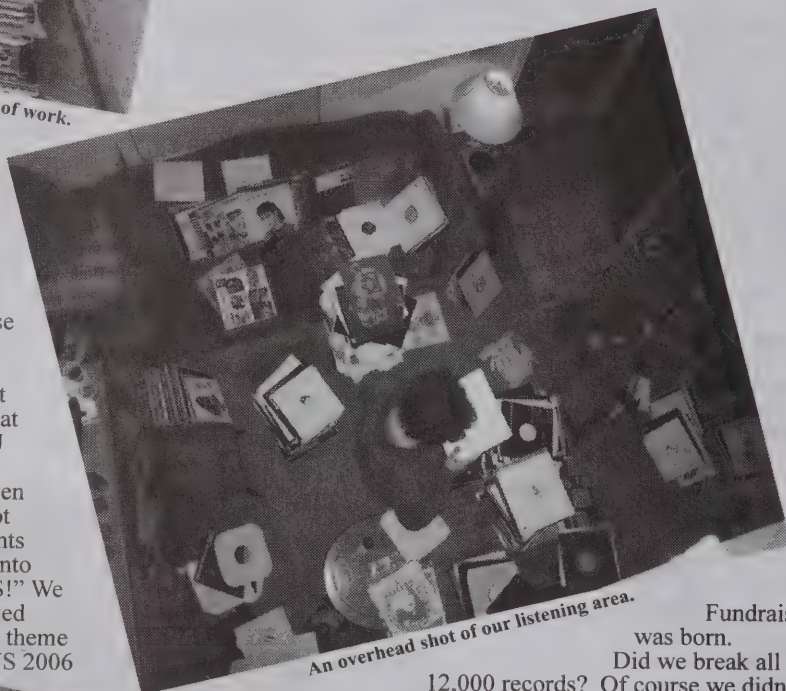


Rick, Steven, Andy, Gonzalo, Jenn and Ben rest after 8 hours of work.

One glorious afternoon, our general manager, Steven Valentino, received a phone call from United State, a record store in Sacramento. The man on the other line offered KDVS 12,000 records and CDs because their warehouse was full. KDVS has accepted music donations in the past, but never in this volume. After a week of discussion with the KDVS staff, Drake Martinet (KDVS news director) took on the task of transporting these donations to Davis. Over the course of several trips, the KDVS news department lugged 12,000 records to Drake's home.

Some time later, I was discussing the amount of records that were ruminating at Drake's house. What would you do with 12,000 vinyl records? Our own DJ Klinger made bowls out of unplayable records for the fundraiser last year — imagine the possibilities! Steven suggested that we break them into pieces (a la Not Not Fun records) and make them into unique advertisements for KDVS. I told him to say that again, "Break them into pieces..." I screamed, "BREAKING RECORDS!" We looked at each other, with wide-eyed excitement: The theme KDVS 2006

for the



An overhead shot of our listening area.

Fundraiser

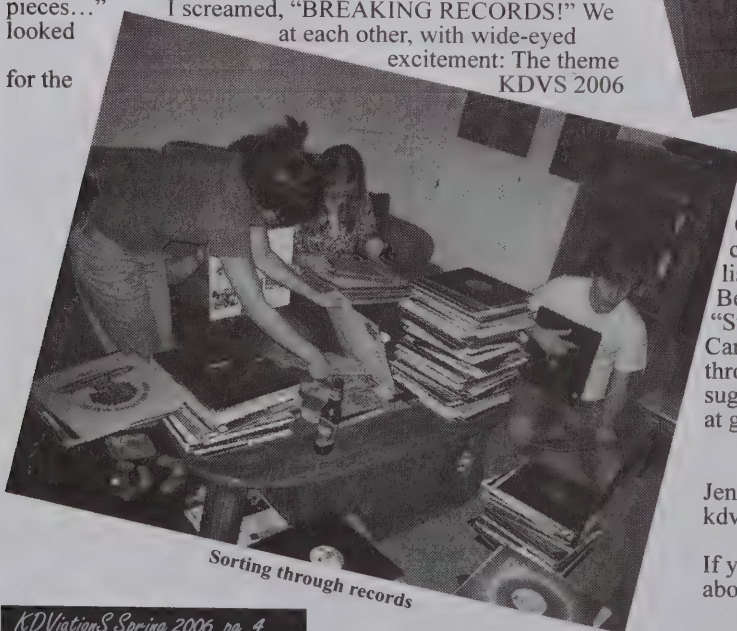
was born.

Did we break all

12,000 records? Of course we didn't, what a waste that would be! On Jan. 29, a couple of KDVS DJs, some music department heads, Steven, Drake and I sifted through all 12,000 records in eight hours. A majority of the records were along the lines of "Don't Cry for Me Argentina" Madonna remixes or monotonous club tracks. We had a grand time laughing at cover art and listening to unmarked records. Our favorites included "The Best of Morel's Grooves: This Is My Party (Bitch Get Out!)," "Suck My Dick" by Dr. Q, "Spoiled Milk" by Milk, and "A Canadian Tribute to Elvis." A few thousand records that we went through were still unfit for KDVS programming. If you have any suggestions of what we can do with them, you can e-mail Steven at [gm@kdvs.org](mailto:gm@kdvs.org).

Jenn de la Vega likes cookies. You can contact her at [musicdept@kdvs.org](mailto:musicdept@kdvs.org).

If you have records to donate to KDVS, please contact us at the above e-mail address.



Sorting through records



# KDVS 90.3 FM ANNUAL FUNDRAISER

★ APRIL 24-30TH ★

OUR GOAL IS...

# \$65,000

PLEDGE LEVELS ARE...

**\$25** FOR STUDENTS

**\$40** FOR COMMUNITY MEMBERS

EACH PLEDGE GRANTS YOU A  
KDVS PREMIUM OF YOUR CHOICE!

PREMIUMS INCLUDE: MUSIC  
PACKAGES, DJ COMPILATIONS,  
EXCLUSIVE FUNDRAISER T-SHIRTS  
GIFT VOUCHERS TO RESTAURANTS  
AND STORES, AND

## MUCH MORE!

CALL US DURING THE WEEK OF  
FUNDRAISER @ 530 754 KDVS  
OR PLEDGE ONLINE @

**KDVS.UCDAVIS.EDU**

AMOUNT OF  
DONATION:

\$

T-SHIRT SIZE:

YOUTH: S M L

ADULT: S M L

NAME:

ADDRESS:

CITY:

STATE: ZIP CODE:

PHONE No.:

EMAIL:

PAYMENT OPTIONS:

VISA? MASTERCARD?

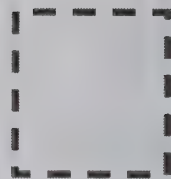
CHECK? CASH?

CREDIT CARD No:

EXPIRATION DATE:

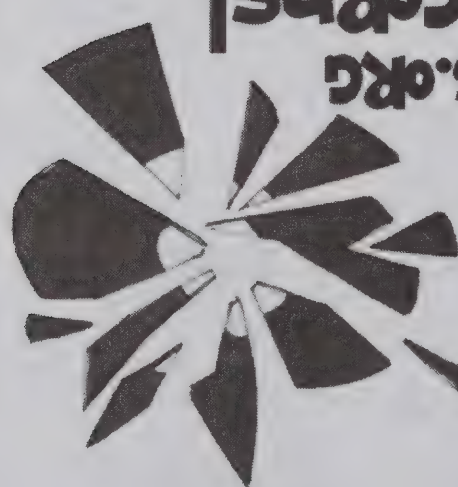
Credit card charges will show up as  
"Associated Students of UCD" and all  
checks should be made out to "ASUCD."  
If you are interested in music premiums or  
donating \$100+ and would like to host your  
own show, pledge online or by phone.





**KDVS 90.3 FM**  
**FUNDRAISER**  
**14 LOWER FREEBORN HALL**  
**DAVIS★ CALIFORNIA 95616**

**KDVS 2006**  
**FUNDRAISER**  
**APRIL 24TH - 30TH**  
**WWW.KDVS.ORG**  
**WE'RE BREAKING RECORDS!**



**KDVS 90.3 FM FUNDRAISER**  
**14 LOWER FREEBORN HALL**  
**DAVIS★ CA 95616**



# A Piece of KDVS History "From the Minds of Gerbils"

Related by Rich Luscher and retold by Drake Marfinet

I have long felt that KDVS is an organization without adequate institutional memory. We rely on DJs who have seen our various incarnations and lived through our ebbs and flows to relate the story of our forefathers and founders in a sort of pre-literate African drum circle sort of way. Understanding where we've been is as important as having a vision for the future, and in that spirit, I'd like to put down in ink a little story about KDVS that seemed too priceless to let recede to the ethereal plane of lore and legend.

Rich and Ryan Todd were sitting around the station, talking about a piece of broadcast equipment the station uses for sporting events. The "Vector" broadcast unit passes a digital signal through a regular phone line so that KDVS can broadcast in hi-quality from a remote location. It's a cool toy, but the technology is not without problems. Rich mentioned that when we use it on campus, sometimes our own broadcast signal will interfere with the phone connection and we kick ourselves off the line, and the game off the air. Rich piped up and said, "Oh yeah, we interfere with all kinds of shit on this campus. Sometimes we get complaints of KDVS being heard in the background of phone calls, or through speakers that are turned off." He then launched into a story that I would never have believed unless it had been explained by both the person who saw it and by someone whose engineering and technological prowess was no less than expert.

The gerbil story is a little known account of how KDVS has touched the community, or at least its animal test subjects. It was related to me by our valiant Chief Engineer Rich Luscher, who lived it himself, and is the only KDViote to witness the story.

It went something like this:

At some point in the late 1980s or early '90s, KDVS decided that it should step up to the plate and get a better transmitter than the piece of pipe that stuck out of the Memorial



Union roof. The location was chosen, and the shiny new transmission tower was purchased and, through what was probably a leviathan effort, KDVS began blasting a 9,200 watt signal from the roof of Kerr Hall on the UC Davis campus. A major tower move is no small effort (as the current administration understands), and even once the broadcasts begin, there are always little bits and bobs that need to be dealt with.

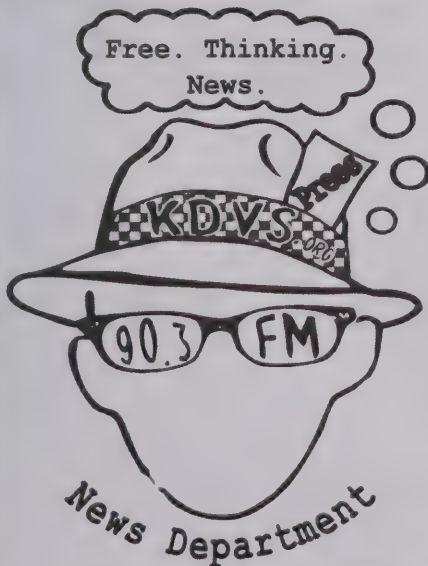
One afternoon, Rich was called by a psych lab on campus to deal with one such problem. Over the phone, Rich was asked to come deal with a problem in a laboratory in the upper floors of Kerr hall that was conducting brain tests on gerbils. What Rich found when he arrived could be a KDVS fundraiser theme, T-shirt and station ID recording rolled into one. Arriving in the lab, he viewed multiple cages of half comatose gerbils, all splayed out on the floor of their cages. Each of the gerbils had several multi-colored wires implanted directly into their head, and all of the wires came together and connected to a large piece of scientific recording equipment, complete with imposing looking 1950s-style oscilloscope screens and knobs of all sorts.

The lab apparently was conducting brainwave analysis on the gerbils and had implanted directly into each of their brains a "crystal probe" that would pick up brain activity and translate it into electrical impulses and the corresponding waveforms for analysis.

When Rich inquired as to the problem, the researcher walked over to the testing machine, flipped it on and, clear as day, out came KDVS' evening programming. Rather than an even squeal of a uniform brainwave and the predictable frequency patterns on a nice paper printout, KDVS could be heard, and the printout featured the waveforms of human speech and a nice steady drumbeat. So, directly from the minds of gerbils, KDVS came streaming live and at high volume.

Some of you may be asking exactly how gerbils were channeling the spirit of KDVS as to confound the researchers who had sedated them and implanted metal rods in their heads. Was it some vast gerbil conspiracy from the international underground gerbil freedom front? No, but the truth is even cooler than fiction. You may remember the "crystal probes" that were implanted in the brains of our patron rodents. Well, they were built to pick up brainwaves exactly the same way as an old style crystal radio picked up that fuzzy AM transmission. A thin crystal of silicon vibrates with the transmitted signal and turns it into an electrical impulse, sort of like a record needle for the airwaves. Well, our newly boosted 9,200-watt broadcast was flying through the roof and into the minds of the gerbils where their little crystal receivers were de-modulating the radio signal and feeding it right into the university's test equipment.

KDVS agreed to make the proper adjustments, but the image of KDVS' broadcast, emanating directly from the minds of a room full of comatose gerbils should never be forgotten.



## KDVS NEWS DEPARTMENT

Tune in daily @ 8am, 11, 3, 7, and 10 pm.

Locally produced news, from our volunteers to your listening ears.

Also, check us out at

**WWW.MYSPACE.COM/KDVSNEWSDEPARTMENT**

for all our audio, text and free podcasts.



# Appreciate the Little Things

## by Kirsten Sanford

I don't always notice the little things, but they always matter. I came by this revelation when I left small-town Davis and traded in the comforts of home for a stint in the Big Apple working in Big Media. Thanks to a science writing fellowship from the American Association for the Advancement of Science, for the past five months I was employed in the medical/health news department at WNBC, the local NBC affiliate station in Manhattan.

Now, "local" around here means one thing, but in New York City we're talking about the largest news market in the world. The station's range covered an area that included three states populated by over 10 million people with the most diverse viewer demographics you can imagine. I learned a lot while living on the other side of the country, preparing medical and health news stories for the 5 o'clock. And, while I could probably go on about taxis, restaurants, people, weather, shopping, subways, or home delivery services for anything you could ever need, the most important lesson I learned relates directly to KDVS.

At WNBC I saw the news being made, packaged for consumers of information on a daily basis. What I learned was, in the day-to-day grind there is no great right or left wing conspiracy dictating what stories make it to your TV screen. The reality is that in local TV the process is so manic that there isn't any time for manipulation of the facts to take place. I didn't personally experience the national level, but assume that it is quite the same.

The newsmakers are people just like you, trying to get by at doing a job that many of them love. They don't necessarily have any special education, just experience and a love of the news. If there is a top-down manipulation of information going on, it occurs long before reporters ever get their hands on it.

Most news stories don't come from those same trustworthy local news people. Big

Media has resulted in the creation of national news clearinghouses, such as Reuters and the Associated Press. These agencies receive press releases from around the world and decide which to release to the public. They then package stories that are taken up and regurgitated by media outlets all over the country. There is very little originality in the news, and what little there is should be better appreciated.

Additionally, the news is subject to the whims of the management. In television news, the management hires directors and head producers to decide what news is on any given day and in effect be the artists who create the final masterpiece that is the newscast. These people have the final say about what airs, which can be subject to whims and moods. I learned quickly that if a story pitch did not go well, I could save it for the next day, and try again. The same story that was turned down might just get new life from a better mood. The management hires people who it believes will best reflect the views of the station and the viewers in the news they choose to air. Let's just say that stations change directors and producers more often than I change my cat's litter box.

The real downside of the effect of Big Media on the news is just how bland everything has become. If you watch the news in any city across the nation, they will all sound the same, and be carrying the same stories reported by people who all look and sound alike. This is due to a number of factors. For

one, television underestimates the intelligence of its audience. I can't tell you the number of times I was reminded to write my news stories to a sixth grade education level. Couple the fact that information is dumbed down with a reluctance to offend and a desire to placate the masses, and you have an effective mechanism for creating insipid television content. The resultant lack of diversity in the news is affecting the way people think about and interact with their world. And, I don't think in a positive way. Just look at what Starbucks has done for coffee.

Local radio, the little stations where people are able to speak their minds and play music not heard elsewhere, are needed to combat the blandness. KDVS is local, freeform, community radio, and that means that listeners benefit from the unique, undiluted perspectives aired in its programming, perspectives reflecting the local citizenry because that's who is on the air. Also, local media outlets like KDVS air programming that stimulates thought and discussion. Any program offered by our public affairs department is a testament to how many interesting topics there are to discuss, how much is being left out of the news by Big Media and how many questions are going unanswered.

That said, my experience at WNBC playing in the large media sandbox was great fun and incredibly informative. I gleaned ideas and learned new tricks that I hope will help me with what I do here at KDVS and in the future. Big Media isn't going anywhere anytime soon, but in more than one way, KDVS and other stations like it are equally a necessary component of our media landscape.

So, the take-home lesson is this: Big Media is good for supplying the masses with information that is important for day-to-day life, but deprives our society of the discussion that is necessary for any healthy democracy to flourish. Thank heavens for the little things, like KDVS. Kirsten Sanford is co-host of This Week in Science airing Tuesdays 8:30-9:30 AM.

E-mail: [Kirsten@thisweekinscience.com](mailto:Kirsten@thisweekinscience.com)

**HYPHY? WHAT IT DEW? THIZZ? STUNNAS? GRILLS? WHAT THE FUNK ARE YALL SAYIN? YADIDAABOO? BY BIG SAMMY**

Some of y'all know what's popping out here in Northern Cali-screw-ya... but a lot of y'all ain't on game and I feel that I need to put y'all on game since many people have put me on... so it's time to boss up and learn about something not so new, but it's now jumpin' like 21st Street. Hyphy is the new sound for Nor Cal so here are some things about it.

"Tell Me When to Go" is the new shit out by 40 Water and Keak. It's tearing up the streets like sucka-free weather and this here is here to stay. In this rant you will get some quotes and some artists that have been putting this ish on the map... peep it.

"I'm just sticking and moving, ya know," says E-40 of his role in the HYPHY lifestyle, or what some call the movement. "I helped birth the hyphy movement along with other Bay Area rappers (Keak Da Sneak and Mac Dre (rest in peace) to name a few) because that's where it originated. It started in the streets and I'm just adding to it. I'm just doing my part. Hyphy ain't all that I do, but I go to bat for it 100 percent. The youngsters brought that in, not the rappers. We're just the novelists and the voice of it. It's a dance (thizz what iz it) and it's a culture."

They say it's the Bay Area's way of saying fuck y'all, peopoles for not seein' us and not seeing what we gonna do out here 'cause it's real grande and we can do without y'all. I don't mean bush league record companies. It's the big boy ones that take the slang from the Bay and don't show love for where it came from. Also for the ones who said Bay Area hip-hop will only stay in the Bay, nowhere else. Well little homies, y'all are wrong. Hyphy is the cuzin of crunk. See in the Bay Area we do it a little different with our style, our funk and our way.

It's a place of freedom where you do what the fuck you wanna do. Go dumb or get stupid. Dance crazy and start shaking one. Dip in your wip and start ghost riding it. Some people even dance on they cars driving down the street.

"The hyphy culture is basically a living, breathing embodiment for the Bay Area point: it's officially at its boiling point and it's not taking it anymore. It does not care what the industry thinks and that's why the sound is so aggressive and very bare and stripped down," T-Kash reveals. "So now, hyphy culture is saying we don't care what you think — we're coming anyways."

That's it for now, you milk-drinking little ones, but here are some names that are doing it out so peep game and get with it: Federation, Mista Fab, Droopy, Turf Talk, The Team, Messy Marv, Bailey and your boy Eddie K. So when y'all muthafunkas got time, learn about these fools and take your sorry asses to some show... big ups to hiphop.com for some info... I'll see y'all around... HOLLA... gup city.

## Always Magic in the Air: The Bomp & Brilliance of the Brill Building

By Ken Emerson  
(Viking Penguin Books, © 2005)  
Review by Gary Saylin

Emerson's *Always Magic in the Air* focuses mostly on the fun pop that happened between the first burst of '50s rock 'n' roll (à la Chuck Berry, Little Richard, Jerry Lee Lewis) and the British Invasion (Beatles, Stones, Kinks, Animals) circa 1964 that followed. This was when songwriting teams were tops. Carol King and Gerry Goffin, Burt Bacharach and Hal David, Neil Sedaka and Howie Greenfield, etc. This was the era of girl groups like The Chiffons and The Ronettes. Innocence and fun. Escape from the harsh realities of everyday life.

These songwriters fused the black, white and Latino sounds of the day, creating a melting pot of great songs ranging from the The Crystals' "Uptown" (complete with flamenco guitar) and The Drifters' Latin-tinged hits ("Dance With Me," etc.) to Dionne Warwick's classic ballads like "Walk On By," not to forget dance tunes like Little Eva's "The Locomotion."

The stories behind the songs, created by these music teams at the legendary Brill Building in Manhattan and offices at 1650 Broadway, add brand new meaning to the music, even after hearing them a zillion times on oldies stations and soundtracks.

One favorite, an obscure recording from 1962 by once teen idol James Darren (who, like Paul Anka, is now singing lounge jazz) is "Concidence." In this novelty song, Darren's singing takes on two roles: "A heart-breaking growling Big Bad Wolf and a tisking Jiminy Cricket admonishing the lady-killer to be kind and sentimental." The song penned by Barry Mann (of "Who Put the Bomp" fame) and Cynthia Weil was a brilliant yet silly exercise in musical psychology! Basically, this book has all the stories behind the fame of these innovative songwriting teams, who even later provided material for The Monkees and others. Neil Diamond's early contributions are also included.

This book has excellent notes, a great bibliography, useful index and valuable introduction that ties everything together. Hey, there is even a nod to the great Puerto Rican conguero and bandleader Ray Barretto, (who recently passed away in mid-February), on the tune "Souvenir of Mexico," a Doc Pomus and Mort Shuman song.

This book is fascinating because it brings together so many strains of music. It illustrates how this pop music in the early '60s was multicultural and varied, especially in song arrangements. It is a fascinating read for anyone who wants a peak into the early '60s, a period a lot of rock historians dismiss as being too sugar-coated, yet was quite colorful due to great songwriting and arrangement of songs produced.



# Scenery on Bhangra Music

Bhangra is a traditional folk music and dance that originated in Punjab, land of the five rivers, and what is now Northeastern Pakistan. It is a celebration of the harvest season and the agrarian region. It was introduced to the London club scene in the 1970s by second generation Punjabis and has now morphed into an international underground phenomenon of traditional Punjabi folk instruments mixed with hip-hop, house and reggae. The instruments central to Bhangra are the dhol drum, the dholaki (a smaller version of the dhol), a string instrument called the ektara, as well as the tumbi. This music reflects the South Asian diaspora in the U.K. as well as Canada, the two main regions where Bhangra is being produced. It is now gaining popularity due to the commercial success of Punjabi MC and DJ Rekha, who started Basement Bhangra, and Bhangra Against Bush in New York. Missy Elliott and Jay-Z also brought Bhangra into the mainstream and, apparently, you can now get Bhangra workout videos. The following is my guide to good Bhangra.

## Sukshinder Shinda - *Balle* (February 2005)

Sukshinder Shinda, also known as "The Music Man" has been in the U.K. Bhangra scene around for over a decade producing, composing and singing many of the best Bhangra songs. He has revolutionized Bhangra by successfully mixing house, reggae and hip-hop with the traditional desi Bhangra instruments of the dhol and tumbi as well as classical Indian instruments like the harmonium and tabla. *Balle* is his newest release, a follow-up to his debut solo album *Gal Sun Ja*, which came out a while ago. This album definitely has some weird moments, as with most hybrid-fusion Bhangra. The reggae doesn't always work and you occasionally have to overlook the lame self-praising MCs. Any kind of lameness, however, is redeemed by the traditional sounds of the dhol and lyrics of Tenashus, a female MC who is featured on the new Blackalicious album and has worked with Luckyjam PSC as well as other hip-hop artists. It's always good to hear female vocals on Bhangra tracks, which are usually male-dominated. Cheshire Cat, another prominent artist, also collaborates on here. Almost every track on this album has rad desi drumbeats. It has all the typical themes of more traditional Bhangra albums such as celebrating the harvest season and singing about hot Punjabi girls. If you can overlook the ridiculous macho speech on "Kisa Jat Da," it's a great album. This album has a similar sound to the last album, which is a good thing in my opinion. Sukshinder Shinda is one of the most innovative artists in Bhangra today and has influenced the way it's evolved into a transcontinental world phenomenon.

## Jazzy B. - *Romeo* (January 2005)

Jazzy B. (Jasbinder Bains) is known as "The Crown Prince Of Bhangra." Born in Punjab and raised in Canada, he has been responsible for many Bhangra hits. This album features Sukshinder Shinda on production. The first track on the album, "Dil Luteya," features Apache Indian (also a well-known artist), and incorporates some reggae elements into it. There's also some drum 'n' bass mixed in with traditional dhol and tumbi. When I was 10 years old I saw Jazzy B. in concert. There were old aunts and little Punjabi kids dancing to the Bhangra. One of the reasons Jazzy B. is so loved is because he has the ability to bridge the generation gap between the Punjabi mothers who wants their kids to be neurosurgeons and the ABCDs (American-Born, Confused Desis).

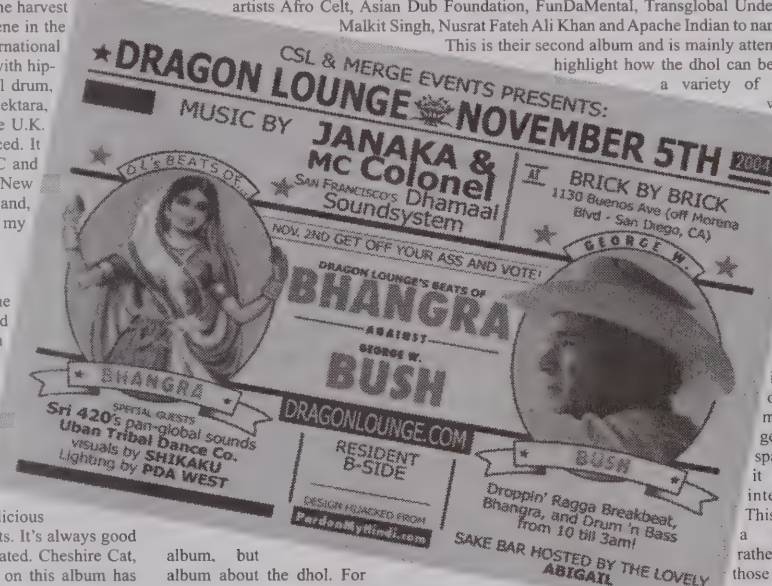
## Dr. Zeus / Lember Hussainpuri - *The Original Edit* (July 2005)

This is the first Dr. Zeus / Lember Hussainpuri album since *Unda the Influence*, which is probably one of the best modern Bhangra albums of all time. This album was long-awaited and anyone who listens to Bhangra was probably blown away by the originality of *Unda the Influence*. With Lember Hussainpuri on vocals and Dr. Zeus producing, this is a pretty solid upbeat album, except for two really cheesy songs with Spanish guitar. Thankfully Dr. Zeus spares us the clichéd introduction where artists proceed on a glorification of themselves. Hussainpuri is one of the best Bhangra vocalists out there. The first track on this album kinda sucks because it's produced by Bhota Jagpal. It's sexist and the beats are weak, and the guitar interludes are embarrassing. But the rest of this album makes up for that. "Je Jatt Bigr Gaya," the second song on the album has rad dhol beats. I'm not really into Rydem Ryder's verse at the start; it's just typical lame shit about cars and Kurian (girls), but it's only 20 seconds long. The unpunished beats are what I like about this album with "Giddech Deor Meinu Lageyaa," opening with a flute and a broken dhol beat. And the bizarre comparison of girls to vegetables such as carrots is amusing. Some of the songs on this are cheesy epic ballads with Spanish guitar, but try to ignore them. Seriously, the Bhangra on here is worth it. "Yaaran Diya Yaaran Ne Mareyah" retains a very desi feel, with heavy tumbi and cheesy sound effects like sci-fi laser beams. I'm not a fan of rapping over Punjabi tracks because it's typically bad, unoriginal or downright offensive and misogynistic. Luckily the rapping on here isn't completely unpalatable. This album could have been a lot better, but it's still one of the few Bhangra albums that has come out in the past year that I like. And Dr. Zeus and Hussainpuri are pretty innovative and creative in what they do.

## The Dhol Foundation - *Drum Believable* (May 2005)

The Dhol Foundation, led by Johnny Kalsi, aims to show the world how

versatile the dhol can be. They are pretty well known for working with established international artists Afro Celt, Asian Dub Foundation, FunDaMental, Transglobal Underground, Malkit Singh, Nusrat Fateh Ali Khan and Apache Indian to name a few. This is their second album and is mainly attempting to highlight how the dhol can be used in a variety of different ways.



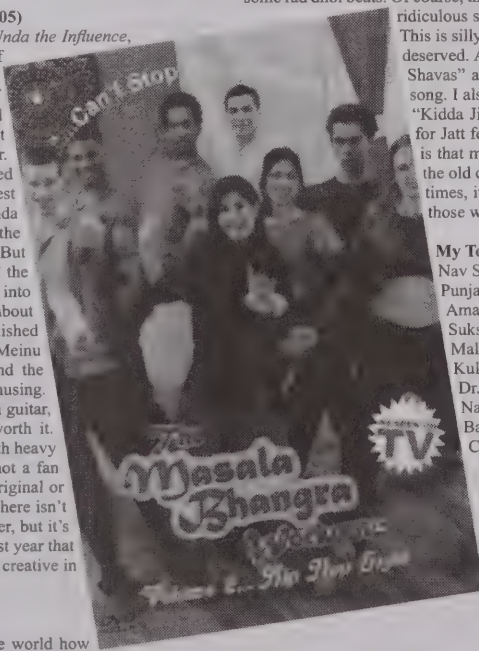
album, but album about the dhol. For who might not know, the dhol is to Bhangra is to rock. The first track is cheesy, but is a pretty eclectic bass, Asian underground and indo-tek. The track called "After the Rain" blends the dhol with Afro Celt sounds. It's a little Riverdancy and slightly embarrassing, but still interesting. Luckily, the next track "Ajaa Nach Lai" starts out as pretty old school Bhangra and then ventures off into some weird indo-tek stuff that I'm not that into. It might be an acquired taste kind of thing. There's a lot of diversity of South Asian percussion on this album with tabla, dhol and dholaki a smaller version of the dhol, as well as African dance rhythms. Too bad there's some Spanish guitar on here too. The final track, "Dhol, Dark, and Handsome" is a live recording of The Dhol Foundation which is pretty awesome.

## Bally Sagoo - *Hanji* (June 2003)

OK, so this album is pretty old. But I like it and I think it deserves to be written about. Many credit Bally as being the first person to fuse traditional Bhangra songs with Western beats. Some of his old albums are definitely classics and he is probably the most well-known producer in the Bhangra world. This album is good and most of the songs are very desi. He doesn't mix in very much house, hip-hop or drum 'n' bass so this album has more of a traditional feel with some rad dhol beats. Of course, the proper Bhangra album would not be complete without some ridiculous self-praising interludes describing just how cool said artist is. This is silly but not obnoxious, and, in the case of Bally Sagoo, it is well deserved. Additionally, this album is complete with "Hareepas," "Balle Shavas" and "Hoye Hoyes," essential to a proper traditional Bhangra song. I also like the duet between Kamal Sivia and Kamal Preet called "Kidda Ji" which is even more desi and I have a particular soft spot for Jatt female vocals. One of the many things I like about this album is that most of the songs are originals. Even though I'm a sucker for the old classic Kuldip Manak songs that have been remixed countless times, it's refreshing to hear new material. This is recommended for those who are new to Bhangra.

## My Top 10 Favorite Bhangra Albums:

- Nav Sarao - *Ik Pal*
- Punjabi MC - *Beware*
- Aman Hayer - *Groundshaker*
- Sukshinder Shinda - *Gal Sun Ja*
- Malkit Singh - anything
- Kuldip Manak - anything
- Dr. Zeus / Lember Hussainpuri - *Unda The Influence*
- Nav Sarao - *Fast and Furious*
- Bally Sagoo - *Star Crazy 2*
- Chamkila - anything

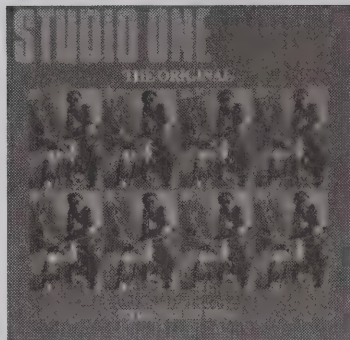






# Reissue Reviews

## by Richter Atmosphere



### Various Artists – *Studio One Soul 2 CD & 2XLP* (Soul Jazz)

*Studio One Soul 2* is the second volume in a series that showcases the mighty influence American soul and funk played in the genesis and evolution of Jamaican rocksteady and reggae. No notes are necessary for this history lesson; you get up and dance to this class.

*Studio One Soul 2* includes five versions of Curtis Mayfield compositions that play back like they were written for these artists and not for the Impressions. The Heptones cover Mayfield's "Choice of Colours," and here their vocal interplay and harmonies are divine. Truly. Jackie Mittoo's floaty instrumental version immediately follows, and when they're coupled together, these are as cool and bright of sounds as any to ever come out of Studio One. Cornell Campbell's falsetto soars above the bouncy atmospheric of another Mayfield tune called "Ten To One." The extended mix included on this disc allows the song to stretch that much further toward oblivion, and when I play it, it feels like I'm five footsteps from Heaven. Little Joe goes DJ style and toasts over Wentworth Vernal's "Rainbow," another song originally penned by Curtis Mayfield. Vernal's vocal melodies fade into the mix, out of the mix and weave around the rhythm and sound of Little Joe's sing speak delivery. It's a perfect mix. Horace Andy's version of Bill Withers's soul hit "Ain't No Sunshine" is another standout track. Andy's voice

is androgynous and one of a kind. He combines the force and confidence of male vocalists with the tone and emotional vulnerability of the best female artists who came before him. "Ain't No Sunshine" is a perfect example of Andy's unique vocal style. *Studio One Soul 2* also includes choice selections by other reggae greats like Ken Boothe and Jacob Miller alongside killer tracks from lesser known artists like Prince Jazzbo, Devon Russell and Winston Francis. The only tune that I didn't care for upon a first listen was Tony Gregory's cover of "Get Out of My Life Woman." However, by the time I wrote this review, I'd caught onto the song's catchy drum break intro and raw jazzy arrangements. I was wrong, and it feels right.

So there you go. *Studio One Soul 2* is another essential volume in the Soul Jazz Studio One reissue campaign. Call in on a KDVS reggae DJ's show, and we'll play it for you.

[www.souljazzrecords.co.uk/index.php](http://www.souljazzrecords.co.uk/index.php)

### Various Artists – *Worries in the Dance LP* (Hitbound / Channel One)

I love records and music and cannot stop looking for more. So San Francisco and Berkeley are not about the Giants, nightlife, prime real estate or hippie fallout. They're where I walk out of Amoeba Music with an armful of new tunes. I take the long way through San Jose every time so that I can hit Rasputin Music and Streetlight Records before I visit family in Hollister. I spent a weekend in Santa Cruz a couple of weeks ago, so a stop at their Streetlight Records location was mandatory before we reached the beach. Mailorder is great, but scrolling down a screen and clicking on a mouse cannot substitute for the rush of thumbing through records and stopping at that slab of wax that we weren't consciously looking for or had long forgotten about.

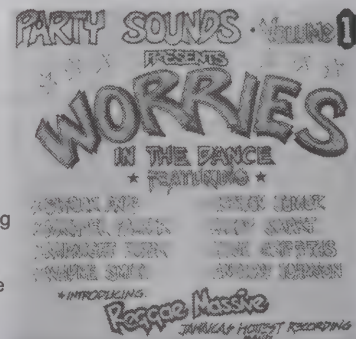
This time, the record was a sealed repress of the 1984 *Worries in the Dance* album. The reissue label Pressure Sounds had introduced me to Frankie Paul's *Worries in the Dance* on their Hitbound Selection compilation about a year ago. Paul's version of the song is early dancehall dub out bliss and one of my favorite singles to be recorded at Channel One studios. On the *Worries in the Dance* LP, we get eight vocal versions of the "Worries in the Dance" rhythm and a dub. Some would be quick to point out that single rhythm records like *Worries in the Dance* were merely a quick and inexpensive means for Jamaican producers to cash in on a successful song or to stretch a couple minutes of instrumentation into an entire record when additional material was lacking. However valid these criticisms may seem, I believe that records like *Worries in the Dance* allow a sweet rhythm to be born again and again in different forms, and I dig each version deeper into a heady groove.

The album's instrumentation was supplied by Reggae Massive – who I suspect was Sly And Robbie's Revolutionaries incognito and in dancehall style. The pace of the rhythm is a bit slower than on Frankie Paul's version, but producer Kenneth Hoo Kim fills the gaps between the beats with plenty of ambient sounds and dub atmospheric to blur every section of our headspace.

Side one opens with Patrick Andy's "Life in Jailhouse No Dice," and continues with performances from other early '80s dancehall vocalists like Michael Palmer, Wayne Smith and Hopeton Junior. They sing way above bass lines like Barrington Levy, and the relative absence of a rhythm guitar serves to develop the album's open and spacious sound. Leroy Smart's vocals boom with more bass than the any of the others. He's also the lone veteran vocalist from Channel One's Rockers era to appear on *Worries in the Dance*, and his "Love Is Growing Stronger" is one of the standout tracks on the album. I didn't notice specific song lyrics from the record until many spins later. It was the variation in vocal melody, phrasing and rhythm of delivery that initially caught my attention. The LP concludes with a sparse dub version of "Worries in the Dance." It plays well within the context of the album, but it could also be used to create killer custom discomixes of any of the other songs on the set.

If you like the sound of this record and want more, represses of two other single rhythm Hitbound / Channel One albums, *General for All General* and *Hypocrite Inna Dance Hall Style*, are floating around these days too. Grab all three or they will pass you by.

[www.roots-archives.com/release/4110](http://www.roots-archives.com/release/4110)





# INTERVIEW WITH TYCHO

## BY RYAN

Interview with Tycho @ the Press Club in Sacramento  
by Ryan (California Police State, Fridays 6pm-8pm)  
[transcribed from 38-minute recording]

Tycho is Scott Hansen, an unassuming Sacramento musician and artist [photography, prints, clothing]. Tycho plays organic atmospheric groovy electronica he self-describes as "headphone music" [see tychomusic.com]. I didn't know that I actually knew Tycho before seeing Tycho live. In 2004 I went to see Tycho at the K Bar in Sacramento, not knowing anything about the band except that I really liked the music. I saw Scott there; we casually knew each other from playing ultimate frisbee in Sacramento [see sacultimate.org]. I said I was there to see Tycho, and he said, "I am Tycho." The following interview took place in fall 2005, the first time I had seen him since 2004:

**Q:** Are you working on a new album?

**A:** September 2006 is the projected release. That will be a full new album, the follow-up to my album *Sunrise Projector*, but before that there will be a *Sunrise Projector* re-release with new songs.

**Q:** Which labels will be releasing these albums?

**A:** Merck is going to do the *Sunrise Projector* re-release and Cyclop will be releasing the new album.

**Q:** Did I see that your first album *Science of Patterns* was re-released?

**A:** It is out of print; I ran out of copies. I have been hesitant to re-release it because it only has four songs and it was originally meant as a demo. And it was not really what I wanted it to be, it was made in haste. I want to develop it into the album it was supposed to be with 10 or 12 tracks; I have got all these tracks sitting around, but the plan was to re-release it as a full album, but I haven't gotten around to it.

**Q:** The music you did not include on *Science of Patterns*, did those songs end up on *Sunrise Projector*?

**A:** There is a definite cutoff. The music that made it on *Science of Patterns* was the latest. I usually go through bursts like two-month periods of a lot of output and during that time I form a specific style for that chunk of time and by the end I took the last output, the stuff I thought was my best work. There were a bunch of songs leading up to that point that were in that same vein. *Sunrise*

*Projector* was a hodge-podge of two different time periods stuck together, and I was never happy with it. It's not as cohesive as I would like. That's why I think this *Sunrise Projector* re-release would be cool because I can include the tracks that reflect my newer style.

**Q:** As a DJ at KDVS I see that for many records the release date can be very far down the road from when the artist wrote the songs. Is that OK? Is it annoying?

**A:** A long time ago I got over the idea that as soon as I made something I had to get it out, that people have to hear this, my friends have to hear it. Slowly but surely in doing this over time as a designer too — it is the same thing with design — I started to realize, you know like a magazine cover, it is not going to be on the shelves for months. You get used to it. And the music, it is annoying, but I get it to the people I care about. At that point if I get feedback from them, that's cool. And then when other people hear it, that's cool, it's not a big deal. The only concern would be if it sounded "dated" when it came out; I try to make everything not sound too specific to a time period.

**Q:** Do you think artists ever consider FCC regulations when writing something, "Is this gonna be playable on the radio or not playable?"

**A:** With my music, with instrumental, you don't have to worry about it, but you do have to consider playability on the radio as far as format and arrangement: Does this have a good verse/chorus/verse/chorus and a good lead in and lead out? I don't really pay attention to that, but you can, I guess, if you think you have a song people will like. But with the type of stuff I do, I don't over rationalize it, it's not going to be played on radio. It's just headphone music for whoever cares about it.

**Q:** But it will be played on KDVS.

**A:** I think I have heard my music played a few times randomly on KWOD 106.5 late at night, an electronic show or Sounds of Sac.

**Q:** So how did you get hooked up with Merck and Cyclop for the upcoming releases?

**A:** Merck was through this guy Nautilus, he heard my record. Sending out demos was a mistake. I sent out like 100 demos and maybe I heard back from one. I think no matter how good, or what you put out, they don't even listen. When I was talking to both of those labels, I asked them if people send them demos and they said, "Yeah, but we don't listen to them." One said he doesn't like to listen to them because he won't be able to give

him all of the information with doing everything else it takes to run a label. I think it is about the record, directly getting it to someone who knows them who can actually hand it to them.

**Q:** Do write-ups in papers and magazines help? You've gotten some good write-ups.

**A:** You know, I don't know, it is hard to quantify. No, I don't think so. Because BPM did a whole feature, and I didn't see a spike in sales. In fact the spike in sales comes from random stuff, like mostly online for me, because until now I have done mostly online. That's the only way you could find my record, or unless you are here in Sacramento. If I put out a new series of T-shirts or a new set of posters that would translate to albums sales, or someone would write-up the CD in a blog. I think write-ups maybe start to have an effect if you have been in five or 10 magazine features. It is about name recognition. Maybe people read the first article or see your name in the first one, and see it again and again, then finally it clicks. Just a random article here and there won't do much.

**Q:** What is your take on sampling? When is it legitimately building upon something versus ripping someone off?

**A:** I think it is an art form in itself. The people who do it right, like DJ Shadow and RJD2, they aren't just playing a loop of someone else's song and putting a drumbeat behind it. I think it is definitely a viable art form and I totally respect it. For me, I experimented with it early on, but I like synthesizers a lot. I don't like sampling; I'm not good at it, and they have an ear for it.

**Q:** What kind of credit would you take, when sampling?

**A:** I know, I have always wondered, I have always wondered what they've had to do. It's amazing to me they're able to do that, because some of these artists aren't making that much money at music. I don't know how they would pay the original artist. Maybe the label puts up the money? Or maybe they are able to hook it up where the artist they got it from is cool with it. Some of these are big-time songs being used by small-time producers.

**Q:** I interviewed Jerry Casale from Devo and asked him about sampling. He was very opinionated about sampling. He's OK with it, he definitely wants to be paid and he wants credit.

**A:** That guy's from the old school, of when you did your own stuff. Yeah, if I



heard someone sampling anything I did, I'd be like, "Come on, at least put me in the liner notes." But if you compare someone from my generation, artists starting out from the late 1990s, synthesizers and sampling is all we've ever known. When I started out in music, you could just go get a tape recorder and a synthesizer and some software and you were there. Whereas with a guy like that, the new technology, he's coming from a totally different perspective.

Q: What do you think about file sharing? Is it helpful for the artist to get songs spread around so more people can hear it?

A: I don't know, I have no clue. At first you feel bothered for a second, but somebody bought the album, who gives a damn. If it gets out there, you get exposed. Maybe someone will buy your next album or go to a show. You hope that it all evens out. The idea that you can actually make it — let's say the next Beatles are some kids in their garage at home right now and they put out their first CD and they don't make enough money to pay for the pressing because everyone has ripped it off, that's the worst case scenario. I don't believe that actually happens, because I believe people recognize on a certain level them up, and the label makes the payments. But everybody makes money off shows, there's always gonna be merchandizing. There's always gonna be the hardcore fans who always buy the CDs. Have I?

Q: How much time do you

A: I'm in sports, like day, or a week, five over everybody's does. It gets right, everything sounds point. And then, I do a T-shirt company and the bills. [Totally rail and I love messing and make new making actual pretty rare, days comes like

Q: So why come out?

A: I have got artwork has to be done time demes have to be set up for it. Then I have to start booking set up for it. There's just a big process that needs just much better for releasing albums. It has a lot to do with to music, kids getting back into college, and going out to shows. I it and it all seemed to make sense at the time. On that end it is a business. It to make it into a business.

Q: Did you go to Europe with *Sunrise Projector*? I thought I saw something about that.

A: No, I have never toured. I have played clubs here. This will be the first time. I was planning something, but it fell through. Promoters have a way of making everything sound good and then when it comes down to it and they say it's not going to happen, it's like, "Oh really?"

Q: How is it working with a record label?

A: It has been good so far. The contract was negotiated as "non-exclusive." I retain the rights and I can still sell my music on my website, just like I have been. So in practice nothing will change for me, and they can do whatever they want with it.

Q: How does payment work? I don't know how that part of the industry works.

A: It varies, it can be set up differently. One way is based on once everything is sold, once the record label gets the money back from the distributor, then the label will pay me. The distributor sells to the record stores as a middleman and collects the money. I'm not in it for the money, obviously. As long as I can continue doing what I'm doing right now, I'm doing fine selling it myself. And the label can do whatever they want with it, and if that helps me, great. The label doesn't own the rights to the music. They only own the rights to make the CD, for a year or two, and then it returns to me. That's the worst thing I can imagine, not owning the rights to your own music.

Q: I heard that Michael Jackson sued Paul McCartney for purchasing rights to the Beatles songs from the record label.

A: That's crazy. My main thing is licensing. That's where you can actually start to make a living as an artist, with commercials and stuff. I wouldn't want to lose that, because that helps a lot. You can make a lot more money off licensing, easily, than you ever will off selling CDs unless you are N\*SYNC or 50 Cent. With licensing you can make \$25,000 for one commercial, and get paid every time it is used, if you negotiate it right. It's crazy. You can make a living off that, and cut the whole record industry out of the loop, basically. The idea is that the record industry exposes you to the ad agency to use your music. But until now I have never been on a record label and I have done fine.

Q: Have you licensed your music?

A: Yeah, I have done some Volvo commercials. U.K. only, not in America. A designer at the advertising agency had heard my music on my design site and contacted me. And Fuel TV, it's an extreme sports network ESPN-type thing, they used a bunch of tracks.

Q: So why the name "Tycho"?

A: It's pretty arbitrary, not really too profound. I really like astrophysics and astronomy. My family is of Danish heritage, so it is a reference to Danish astronomer Tycho Brahe. I just needed a name to put on a demo. You know, after the whole Tyco company scandal, I wonder if people think I named it after a corporate disaster. Sometimes I wish I had thought about it a little more, but there's not much in a name anyway.

Q: What about the name "ISO 50"?

A: That's the speed of the type of film I use. You can see pictures I have taken on my website. And the picture on the *Sunrise Projector* album is an example. I'll be updating my website. Dusty Brown [Sacramento musician/artist, see dustybrown.com] is a programmer and he has really helped out.

Q: This is your second show in quite a while.

A: Yeah, I rarely play shows anymore. I played here [Press Club] like a month ago with Dusty.

Q: It is a Monday night. What is it like playing for a smaller crowd?

A: I'm not good with being in front of a bunch of people. When there are a lot of people I can just play, but with a small crowd it's like being one-on-one with them. I can't do it, man. But whatever, you've got to do it.

Q: Well, I'll let you go, the first band is going on. Thanks for talking to me.

A: Yeah, Sean Hayashi, I have never seen him play. He's supposed to be good. Thanks, I hope to see you out at frisbee. END

spend making music?

a three-day stretch basically an day every days. My ears just get really fatigued. I think to the point where I'm just not really hearing like trash. You've got to shut it down at that lot of design, that's the thing I mainly do. I have do poster prints, called ISO 50. I do that to pay stuff. see iso50.com. I love playing the drums around with the guitar. It's really hard to sit down music, music is more of a cathartic release. But songs that I know will become real songs, that's maybe a few days a month. Huh out of those few maybe four songs

will it take until September 2006 for the new album to

to finish the album, then it has to be mastered. And the for it. Then it has to be pressed. And during this whole the promo guys have to send demos to the magazines and shows and getting set up to support it. Getting interviews to get into motion, wheels spinning. Certain months are kids. Are they in or out of school, when are they listening asked the same questions to the record label. They explained takes a long time to get products to market when you're trying



In late 2001 the American government responded to the September 11 terrorist attacks by using military force on the Taliban regime in Afghanistan where Osama Bin Laden was being harbored.

U.S. intelligence operatives and special forces teams coordinated effort between the Pentagon and a coalition of Afghan warlords to oust its fundamentalist Islamic government and disrupt Al-Qaeda.

Gary Bertsen, veteran of the clandestine services of the CIA was a field commander in these efforts. His previous work had included investigation of Al-Qaeda's bombings of the U.S. embassies in Tanzania and Kenya.

Action in Afghanistan routed the Taliban and drove Bin Laden and his Al-Qaeda fighters to their mountain refuge, Tora Bora.

In January Radio Parallax interviewed Gary Bertsen about his book Jawbreaker, the Attack on Bin Laden and Al-Qaeda, a Personal Account by the CIA's Key Field Commander.

RP: Welcome to Radio Parallax, Gary.

GB: It's a pleasure to be with you today, Doug.

RP: The title of your book Jawbreaker refers to two teams you operated in Afghanistan; one before 9/11 and one after. Can you give us some background on what these operations entailed?

GB: Prior to 11 September the counter-terrorism center [of the CIA] had been launching teams into Taliban-controlled Afghanistan.

I was part of one of those missions in 2000. We would be flow in secretly on Northern Alliance helicopters, which were buckets of bolts, into the Panshir Valley. We would meet up with Ahmad Massoud's people and work with them in the collection of intelligence on Al-Qaeda who had training camps, and were experimenting with poisons and doing all sorts of bad things ... in those days.

After the attacks of 11 September I'd been serving in Latin America. I was brought back by Cofer Black, chief of CIA's Counter-Terrorism Center and given the task of going in to do the combat phase of the operation in November and December. I handled all the eastern portions of Afghanistan - which included the battlefields of Taloan, the Shomali Province, which would later be

plains, Tora Bora and even Lowhar Operation Anaconda.

RP: Gary, if someone from the clandestine services of the CIA writes a book and fights the CIA in court [over the book] we figure he must have a good reason to do so. Since secret agents don't often chat with the press, we ask why you felt compelled to go public?

GB: Well, I believe there are some things that are working in the war on terrorism and some that are not. I believe that if we are going to have a victory then we need to have an open discussion about certain things. One of those things is "risk aversion."

The United States was attacked at the Khobar Towers in 1996, in 1998 in East Africa. The USS Cole was attacked in 1999, and there was no suitable response. The United States was unwilling to attack those who were murdering our citizens. I believe that is disgraceful. I believe that citizens of the United States need to demand of their elected officials that when these sorts of things happen that we stand up and confront them head-on.

RP: OK.

GB: Eleven September happened because we had not responded. When we inserted into Afghanistan in 2001, Bin Laden was shocked that we had arrived on the ground. He could not believe that we had actually come. We had led him to believe that we were afraid to go into Afghanistan.

RP: I was shocked to learn in Jawbreaker that despite a string of successes in gathering intelligence and coordinating the war very successfully, you were pulled off the Tora Bora operations against Al-Qaeda. It defies explanation. What do you think happened?

GB: Unfortunately, I think people wanted to declare victory a little bit early. You know, we had that problem in Iraq in the first war.

There was bureaucratic inertia to move people into key positions - decisions supported by the seventh floor leadership [top echelon administration at CIA]. I cannot tell you that I had a good working relationship with the DCI [George Tenet] or the DDO. As a matter of fact, despite major leadership in operations against a variety of targets, and being awarded a number of things, I never had an operational discussion with George Tenet in my career. I ran the things, yet never spoke with him when I finished. I went right from Afghanistan back to Latin America. So I think there was effort to get "their" people - the seventh floor's people - managements ... in those positions.

Cofer Black had committed to drive this thing forward using guys committed to the war, but I think there was a reassertion of the bureaucracy over that staffing once the imminent danger was over.

RP: In the current edition of Vanity Fair magazine Peter Bergen has an article on Osama Bin Laden. In the section on Tora Bora, Bergen cites some statements that were made about the operation. As field commander who chased Bin Laden into the mountains could you please establish the accuracy of some of those remarks?

GB: I haven't read his article yet. I've just picked up his book.

RP: In the article he cites President Bush's response to John Kerry's statement that Bin Laden "escaped into the mountains when we had him surrounded."

The president responded that [Kerry] "charged that our military failed to get Osama Bin Laden at Tora Bora even though our top military commander General Tommy Franks said, 'The senator's understanding of events does not square with reality.'"

Bush went on: "Intelligence reports placed Bin Laden in any of several countries at that time." Your response?

GB: Right, well, I was the person on the ground providing the intelligence, and y'know, we picked up his trail going in. I would never have sent eight men into Nangahar Province, into such great danger, had not Bin Laden been there.

We picked up a radio off a dead Al-Qaeda fighter and I had CIA's number one Arabic linguist there with me. We listened to Bin Laden's voice. So Bin Laden was there.

The U.S. military gave me the only Blue-82 15,000-pound device

left in-theater to use against Bin Laden! I think we dropped it on the ninth [of December,] so, I can't account for the statements made by the administration, but I will tell you *unequivocally* that he was there.

One day people will be able to read debriefings of prisoners at Guantanamo and they will get additional confirmation of his presence at Tora Bora.

RP: I see.

GB: Now, during the debate Kerry made a statement that was not correct also. John Kerry said that the president had "left the battle to Afghan warlords." That is not entirely correct, either.

RP: Right.

GB: The CIA had put this entire thing together. CIA forces were in there very, very early. We orchestrated the entire chain of events. My men were up there calling in the air strikes. We brought in SF teams and Delta Forces were in there. So, Senator Kerry's attacks on the president were not correct... exactly.

Then, of course, the president's response was not exactly correct either. I think quite frankly that it was the fog of war.

No one ever debriefed me fully when I came back. Maybe six months or so later the history staff sat down with me and did a debriefing of me, but I never, ever gave a presentation on what occurred in Afghanistan inside the CIA.

I did have a maybe 30-minute meeting with John McGlaughlin, the DDCI, the day after I came back, but I never met with Tenet. I had maybe a 10-minute discussion with the DDO Jim Pavitt. There was never a sufficient debriefing of me when I returned. I went right back to Latin America.

They felt no need to speak with me.

RP: Doesn't that strike you as odd?

GB: (pauses) *Very odd!*

RP: I know, Gary, that you respect General Tommy Franks a great deal - you assisted him directly on several occasions - but there is a quote from Vanity Fair I wanted to deal with. They quoted National Security Council spokesman Frederick Jones, who - in response to your charges - repeated a statement from General Franks:

"We don't know to this day whether Mr. Bin Laden was at Tora Bora in December of 2001."

How may I conclude that General Franks is *not* misleading the public?

GB: (pauses) Um, I don't know what Franks, y'know... (pauses) I sent my reporting back to Washington y'know, on those days. You know, I coordinated with CIA headquarters. I never spoke directly to CENTCOM leadership. I'd speak to CIA leadership on the phone occasionally on those days, and I spoke with military commanders on the ground and I told them what my recommendation was and that I'd written a recommendation back on the introduction of ground troops.

I was quite clear on all of this. So, y'know, I can't account for statements made by someone else.

All I can say is he was there.

They gave me the air strikes I asked for. They were generous with the air strikes. All I can say is the Delta Force there on the ground fought like lions, and we can all be very proud of them. Unfortunately, the equation used: small numbers of CIA officers and Special Forces operators leveraging air power and working with Afghan warlords worked fine up till the last moment. [Then] when we needed to make the adjustment - and I requested the introduction of ground forces - I never got 'em.

RP: You asked for 800 U.S. Special Forces?

GB: [Yes,] six to eight hundred Rangers.

RP: In Jawbreaker you note that the U.S. lost interest in Afghanistan after the Russians pulled out. It led to factional fighting and eventually a fundamentalist Islamic government. How do you see things in Afghanistan now?

GB: I think Hamid Karzai is a fine man. The president of Afghanistan is trying to bring the place back together. The Kajiks recognize that he's a good man even though he's a Batan. The Hazars are all willing to work with him.

still a country with significant problems, and violence. long tough road abandon them. We and those who maintain national a better life for its going to be easy be easy in places Albania.

has a vision for compatible with good for that part of a lot of respect for is a brave man.

RP: Your book

where that job against those who attacked us [on 9/11] was not completed. It remains uncompleted as we've launched a war in Iraq. Can you give us your opinion on fighting in Iraq, rather than going all-out to mop up terrorists in the Afghan-Pakistani border area?

GB: I think the president was in a very, very difficult situation in Iraq. Multiple, more than a dozen UN calls for Saddam Hussein to open up his weapons programs. He continued to hide and obscure, to block them, you know, from the international community. Ultimately the president was left with very few options.

I didn't believe that weapons of mass destruction alone were needed... I thought regime change is what we needed, because I believed that Saddam was a weapon of mass destruction. He invaded Iran, he invaded Kuwait, attacked Saudi Arabia. This man was a psychopath. And ultimately he would have put those two psychopath sons of his in charge of a modern industrial state. It was a difficult thing. The problem, of course, in Iraq was our failure to take advantage of that magic moment after we invaded to suppress that insurgency before it got started, and move a little more rapidly there. So, there have been... (pauses) So, I have been a supporter of our efforts.

Unfortunately, there have been significant errors there following the invasion and we have paid dearly for those.

RP: You say in the book that we can still get Osama Bin Laden. How would you go about it if you were charged with the responsibility?

GB: I think they're going to have to continue

[continued on page 14] to go on using our

"I didn't believe that weapons of mass destruction alone were needed.... I thought regime change is what we needed, because I believed that Saddam was a weapon of mass destruction."

It's that's backward economic narcotics, isolation Democracy is a there. We shouldn't need to help Karzai want to create and reconciliation, and people. It is never there as won't like Somalia and

Karzai the place that is what we believe is the world. I have Hamid Karzai. He

leads us to a point where that job against those who attacked us [on 9/11] was not completed.

It remains uncompleted as we've launched a war in Iraq. Can you give us your opinion on fighting in Iraq, rather than going all-out to mop up terrorists in the Afghan-Pakistani border area?

GB: I think the president was in a very, very difficult situation in Iraq. Multiple, more than a dozen UN calls for Saddam Hussein to open up his weapons programs. He continued to hide and obscure, to block them, you know, from the international community. Ultimately the president was left with very few options.

I didn't believe that weapons of mass destruction alone were needed... I thought regime change is what we needed, because I believed that Saddam was a weapon of mass destruction. He invaded Iran, he invaded Kuwait, attacked Saudi Arabia. This man was a psychopath. And ultimately he would have put those two psychopath sons of his in charge of a modern industrial state. It was a difficult thing. The problem, of course, in Iraq was our failure to take advantage of that magic moment after we invaded to suppress that insurgency before it got started, and move a little more rapidly there. So, there have been... (pauses) So, I have been a supporter of our efforts.

Unfortunately, there have been significant errors there following the invasion and we have paid dearly for those.

RP: You say in the book that we can still get Osama Bin Laden. How would you go about it if you were charged with the responsibility?

GB: I think they're going to have to continue



On Dec. 1, 2005, I had the pleasure of engineering for San Francisco drummer and percussionist Stephen Flinn on Live in Studio A at KDVS. Stephen has been a professional musician for over 20 years, during which he has toured across the United States, Europe and Japan, and worked with numerous other talented musicians. Before and after his performance I talked with him about his experiences from garage bands in high school to living in a monastery in Thailand. At the end of the night I was kicking myself for not conducting an interview with this captivating character; that's why I decided to talk to Stephen and do the interview that never happened for this wonderful spring quarter programming guide. Here it is, my interview with Stephen Flinn conducted via e-mail March 2006.

**BJ:** How did you begin your career in music?

**SF:** I started playing professionally in rock bands in the '70s. However, I had a very bad substance abuse problem that started at a very early age, which got in the way of any substantial success as a musician. I mean, I would get in these great bands, and I always ended up getting the boot because of actions directly or indirectly associated with my habit. In 1984 I got off drugs and the bottle and was about to give up playing music professionally because I couldn't stand the people I had to work with. Instead of quitting music, I changed my musical direction and made a conscious decision to surround myself with healthier people. So you could say that my career in music really started when I got clean at 22 because that's when I really gained the ability and focus to get serious. It's pretty hard to have a career in anything when you're killing yourself with drugs.

My older brother was a really big influence in my becoming a musician because when I was a kid he would come home with a stack of records every week. He had very sophisticated tastes and he exposed me to just about everything.

**BJ:** Could you talk about the history of your career?

**SF:** I have had the good fortune of being able to work with a lot of really

great and creative improvisers. And playing with all of these different improvisers has made me really dig down and search for what it is I am trying to communicate as an artist. Also, the drummer traditionally has been a very supportive role, so I am always looking for new ways to better support the other musicians. This is something I am constantly working on.

In 2000, I did a lot of gigs in London with all of these great improvisers such as Lol Coxhill, Hugh Metcalf and vocalist Maggie Nicols and when I got back to America I made a lot of adjustments with regard to my instruments and how I could play quietly without losing attack and intensity.

Lately, I have been focusing on my solo playing to the extent that I am doing a cross-country solo percussion tour of the states this spring. In the last two months I have done seven solo gigs to get ready for this tour,

and playing solo has really helped me advance as an improviser because when you're playing solo you don't have anyone else to lean on; you're responsible for everything.

**BJ:** Can you talk about self-made objects and found objects you use in percussion?

**SF:** I am constantly searching for nonmusical objects to use musically. Sometimes I'll try to make an instrument out of junk too. I have a police antenna I found on the street in New York that has these great swirls, and the swirls make great sounds when you rub them on the rims of drums. And even though I am often using objects that are not made for music, I am trying to use them in a musical way by developing phrases influenced by the nature of the sounds the objects are capable of making. One of the things I am

striving to do is make

sounds that have never been made before with the hope that this will lead me into new musical territory, and hopefully, make some fresh music.

**BJ:** Have you had any experiences that have shaped your perspective on life?

**SF:** I consider myself to be an architect of adversity. And the thing is that all of this adversity has made me stronger. For example, in 2001, while living in New York City, I had a lot of loss in a very short period of time. It was a very intense and sad time for me, unlike anything I had ever experienced before, and I have seen some hard times. But this adversity had a very positive outcome in that it made me stronger emotionally, physically and spiritually.

Also, having gone through the drug thing has given me a perspective that I don't think I would have gotten otherwise. I mean, like, I am so grateful to be alive. I think it's very important to have gratitude in your life because without gratitude you don't have shit. Twelve years ago I was a forest monk in Thailand and I think that experience has helped me see many things in life more clearly, but I am not a religious person. The abbot at the Wat where I was living in the forest said something interesting me once: "There is no religion, just nature and truth." Here was a man who had dedicated his life to being a monk saying there is no religion — now that's nonattachment.

To contact Stephen, purchase his latest CD or find more information, please visit, [stephenflinn.net](http://stephenflinn.net)

Live in Studio A features live musicians and takes place every Thursday night on KDVS 90.3 FM from 11 p.m. to midnight. For a schedule of upcoming performances, visit [www.kdvs.org](http://www.kdvs.org).

You can catch Ben's show, Thee Funk Terminal, every Tuesday morning from 9:30am-noon.

[continued from page 13]

Ultimately, it'll pay the dividends that are needed but they need to continue to press on, and they are pressing on. I think Porter Goss has good people on that. He has not forgotten about this. You don't hear a lot about it in the press but you can count on the fact

that he is pursuing this thing with all due vigor.

**RP:** Gary, your book describes the sacrifices the family of an individual like yourself have to make when you're out on assignment. Would you please pass along a thanks to them for what they must endure without you being present?

**GB:** Thank you very much.

**RP:** I must add, I got a laugh out of the tale of how your mother - who *thought* you were at work in Washington, D.C. - happened to be home watching CNN when film was shown of you emerging from a chopper in Afghanistan.

**GB:** (amused) She then calls my sister to ask, "Is that Gary getting off that helicopter in Afghanistan?" My sister responded no, and then after a few minutes, finally my sister had to admit it, watching the film on TV.

**RP:** (laughs)

**GB:** She just said, "Well, he sure gets around, Mom."

**RP:** A final question. We try to live by a rule on this program: Never attribute to malice that which is adequately explained by stupidity, but *your* getting yanked away from Tora Bora seems beyond stupid. Can we discount the possibility that *someone* wanted Bin Laden to get away?

**GB:** (pauses, then, firmly) *No* one wanted him to get away.

**RP:** OK.

**GB:** No one wanted him to get away. You can discount that.

**RP:** Alright; it *has* been suggested that no one wanted to make him a martyr, and that might have been a reason...

**GB:** No, no, no, we were trying *very* hard to make him a martyr. I can assure you!

**RP:** (chuckles)

**GB:** I was trying to *arrange* that meeting between him and our maker.

**RP:** Gary Bertsen, we thank you very much for talking with us. We wish you the best in future assignments. We're glad that men like you are fighting the Al-Qaeda terrorists.

**GB:** Thank you, sir, it's been a pleasure being with you here today.

Final note:

We are grateful for the chance to speak to a frontline participant in the battle with Al-Qaeda. I found it significant that Bertsen's book outlines the fact that - despite contrary assertions by Tommy Franks and George Bush! - Bin Laden was chased to Tora Bora by his team.

For reasons unknown, the capture of the mastermind of 9/11 did not go forth with all possible vigor. Bertsen was relieved of duty as he closed in on Bin Laden and clearly he is bitter about it, hence his book on how the CIA's top brass failed to finish the job in Afghanistan.

As this transcript shows, this talented individual operative will *not* directly criticize CIA superiors, but his clarification of the record is telling! Statements that Osama Bin Laden was likely elsewhere are false according to Bertsen, who was the man on the scene. We believe Bertsen. We believe Osama was at Tora Bora and he escaped when higher-ups denied Gary the Army Rangers he requested to affect a capture.





# TOP 90.3 Winter 2006

1. Black Lips - "Let It Bloom" (In the Red)
2. Art Lesing - "The Plastic Couch" (Electric Eggplant)
3. Ariel Pink's Haunted Graffiti - "House Arrest" (Paw Tracks)
4. Delta 5 - "Singles and Sessions 1979-1981" (Kill Rock Stars)
5. Jel - "Soft Money" (Anticon)
6. Casiotone for the Painfully Alone - "Etiquette" (Tomlab)
7. Ladies, The - "They Mean Us" (Temporary Residence)
8. Afrirampo - "Kore Ga Mayaku Da" (Tzadik)
9. Forest - "Terrorists!" (Abduction)
10. Pierce, Garrett - "Like a Moth" (Crossbill)
11. Anna Oxygen - "This is an Exercise" (Kill Rock Stars)
12. Miminokoto - "Orange Garage" (Last Visible Dog)
13. Advantage, The - "Elf Titled" (SRC)
14. Anteenagers MC - "Let's Not Have a Party" (Plastic Idol)
15. Piano - "Ghost Pirates Without Heads" (Mint)
16. Nous Non Plus - "Self-Titled" (Aeronaut)
17. Espers - "The Weed Tree" (Locust)
18. V/A - "Welsh Rare Beal" (Finders Keepers)
19. Chen, Shinki - "Self-Titled" (World Psychodelia Ltd.)
20. Copy - "Mobius Beard" (Audio Dregs)
21. Artichoke - "26 Scientists" (Green)
22. V/A - "New York Noise Vol. 2" (Soul Jazz)
23. Lewis, Jenny and the Watson Twins - "Rabbit Fur Coat" (Team Love)
24. Devis - "Push the Heart" (Filter US Recordings)
25. Mancino - "Dear International" (Self-Released)
26. Film School - "Self-Titled" (Beggars Banquet)
27. Tortoise and Bonnie Prince - "Billy - The Brave and the Bold" (Overcoat)
28. Elliott Brood - "Ambassador" (Six Shooter)
29. Stereo Future, The - "Young People" (Self-Released)
30. Wooden Wand & The Vanishing Voice - "The Flood" (Troubleman)
31. France, Page - "Hello Dear Wind" (Fall)
32. V/A - "Garage Beat 66 v 4 : I'm in Need" (Sundazed)
33. Fursaxa - "Lepidoptera" (RTP)

34. Stars, the - "Perfect Place to Hide-away" (Pedal Records)
35. Todd, Mia Doi - "The Ewe and the Eye" (City Zen)
36. V/A - "For Whom The Casio Tolls" (Asaurus Records)
37. Frost, Edith - "It's a Game" (Drag City)
38. Acid Mothers Temple & the Cosmic Inferno - "Starless and Bible Black Sabbath" (Alien 8)
39. Mogwai - "Mr. Beast" (Matador)
40. Safe Home - "The Wide World and All We Know" (Now Here)
41. Prefuse 73 - "Security Screenings" (Warp)
42. Four Tet - "A Joy" (Domino)
43. Freakwater - "Thinking of You..." (Thrill Jockey)
44. Hot Chip - "Over and Over" (Astralwerks)
45. Daedelus - "Exquisite Corpse" (Mush)
46. JonnyX & the Goadies - "Self-Titled" (Self-Released)
47. Bolt Thrower - "Those Once Loyal" (Metal Blade)
48. Half-Handed Cloud - "Halos & Lassos" (Rhythmic Kitty)
49. Stereolab - "Fab Four Suture" (Too Pure)
50. Fire Engines - "Codex Teenage Premonition" (Domino)
51. Pollard, Robert - "From a Compound Eye" (Merge)
52. Durrett, Liz - "The Mezzanine" (Warm)
53. Giant Panda - "TKO" (Tres)
54. Caribou - "Marino Audio" (Domino)
55. Secret Mommy - "Very Rec" (Rhe)
56. Lekman, Jens - "Oh You're So Silent, Jens" (Secretly Canadian)
57. Elafuawn - "Birds in the Ground" (The Static Cult)
58. Arab Strap - "The Last Romance" (Transdreamer)
59. V/A - "Under 21: Los Angeles!" (olFactory)
60. Bell Orchestra - "Recording a Tape in the Colour of the Light" (Rough Trade)
61. Margot & The Nuclear So & So's - "The Oust of Retreat" (Standard)
62. Mike K - "A Simple Story Simply Told" (Self)
63. Parts & Labor / Ra - "Silent Tyrants / Summer Surgery" (Cardboard)
64. AIDS Wolf - "The Lovvers LP" (Love Pump United)
65. Tender Forever - "The Soft and the Hardcore" (K)
66. Dark Funeral - "Aterra Tatus" (Candlelight)
67. Destroyer - "Rubies" (Merge)
68. Kidnappers, the - "Neon Signs"

- (Rip Off)
69. Stairwell Sisters, The - "Feet All Over The Floor" (Yodel-Ry-Hee)
70. Davenport - "Rabbit's Foot Propeller" (Three Lobed)
71. Mad Cow Stringband - "Live at the Delta of Venus" (Crossbill Records)
72. Stone Jack Jones - "Blue Folk" (Fictitious)
73. East River Pipe - "What Are You On?" (Merge)
74. Digital Leather - "Simulator" (Plastic Idol)
75. Weather Machines, The - "The Sound of Pseudoscience" (Tigers Against Crime)
76. Sonibloom - "From The Get Go" (CFO)
77. Spider Friends - "The Mighty Triceratops" (Self-Released)
78. Dosh - "Powder Horn" (Dosh Family)
79. V/A - "American Primitive Vol. 2: Pre-War Revenants (1897-1939)" (Revenant)
80. Cosmic Starfish - "Cosmic Starfish" (Self-released)
81. Jackie-O Motherfucker - "Flags of the Sacred Harp" (RTP)
82. Airport Cathedral - "jetlag" (Infiltrate/Burning Building)
83. Compass - "Munchy the Bear" (SRK)
84. His Name Is Alive - "Detrola" (Silver Mountain)
85. Sutekh - "Born Again" (The Leaf Label)
86. AIDS Wolf/The Fugue - "split 7-inch" (Blood of the Drash)
87. Lubelski, Samara - "Spectacular of Passages" (The Social Registry)
88. Acid Mothers Temple & the Melting Paraiso U.F.O. - "Minstrel in the Galaxy" (Riot Season)
89. V/A - "No New York" (Lilith)
90. Gris Gris, The - "For the Season" (Birdman Recording Group)
- 90.3. Liys - "Everything Wrong is Imaginary" (Manifesto)



# KDVS RECORD SWAP!



**May 21st 2006**

**9am-2pm**

**Admission: \$3**

**KDVS D.Js will be spinning!**

**Buy and sell records,  
CDs, art, zines, tapes,  
videos, cassettes, etc!**



If you want to reserve a table, please cut out the order form below and mail to KDVS (address is included)»

## KDVS 90.3 FM Record Swap Order Form

**May 21st 2006  
@ Fools Foundation  
1025 19th St. Suite #0  
Sacramento, CA 95814  
9am-2pm**

### **Tables:**

**\$35 then \$20 for every additional table**

**Small (milk crate sized) Box:  
\$5**

**Name:** \_\_\_\_\_

**Address:** \_\_\_\_\_

**City:** \_\_\_\_\_ **State:** \_\_\_\_\_ **Zipcode:** \_\_\_\_\_

**E-mail:** \_\_\_\_\_

**Phone:** \_\_\_\_\_

**Number of Tables:** \_\_\_\_\_

**Payment Type: (circle one)    Check    Money Order**

**Total: \$** \_\_\_\_\_

**Please mail this card, with payment to:**

**KDVS 90.3 FM  
C/O Record Swap  
14 Lower Freeborn Hall  
Davis, CA 95616**

**If you have any questions, please contact  
Tim Matranga at  
tmatranga@sbcglobal.net  
(916) 505-1525**





**Sat. 4/15:** Sholi, Citizens Here and Abroad, Scissors For Lefty. 8:00-11:55 p.m.  
@ Delta of Venus

**Sun. 4/16:** Duckmandu (punk rock accordion), Lance Romance, Sterling Riot (Davis). 6:00-11:55 p.m.  
@ Delta of Venus

**Thurs. 4/20:** Stiff Dead Cat, Pete Bernhard (Devil Makes Three). 8 p.m.-11 p.m.  
@ Delta of Venus

**Fri. 4/21:** Rita Hosking and Cousin Jack, Mudlark. 7:30-11:55 p.m.  
@ Delta of Venus

**Sat. 4/22:** Picnic Day, Sonic Bloom, Big Sammy and Friends, Sholi, Nothing People, Boss the Big Bit, Barking Spiders. 12pm-5pm  
@ the KDVS Stage

**Sun 4/23:** Choadblot, Blob Dylan, Snowsuit, Tralphaz. 8:00-11:55 p.m.  
@ Delta of Venus

**Thurs. 4/27:** Sean Hayes and Friends. 8-11 p.m.  
@ Delta of Venus

**Fri. 4/28:** Saccharine Trust, Argumentix, Dead Bird, Pump Kinn & DON  
@ Kleiber Hall- UCD

**Fri. 4/28:** Datri Bean, Tippy Canoe and Her Paddlemen. 8-11 p.m.  
@ Delta of Venus

**Sat. 4/29:** The Magic Carpathians Project (Poland), Mason Jones (SF). 8-11 p.m.  
@ Delta of Venus

**Sat. 5/1:** Half Handed Cloud (Asthmatic Kitty records), Vollmar. 8-11 p.m.  
@ Delta of Venus

**Thurs. 5/4:** Old Built, The Spillit Quikkers. 8-11 p.m.  
@ Delta of Venus

**Fri. 5/5:** Geoff Berner. 8-11 p.m.  
@ Delta of Venus

**Sat. 5/6:** Mammatus (Santa Cruz; Holy Mountain Records), A Fashionable Disease (Santa Cruz). 8-11:55 p.m.  
@ Delta of Venus

**Sat. 5/7:** Yhpargonrop Dhlihc, Hot Girls Cool Guys. 8 p.m.-11 p.m.  
@ Delta of Venus

**Thurs. 5/11:** Whole Earth Festival Kickoff Show: Special Guests: Jason Webley, Hillsomp. 8 p.m.-11 p.m.  
@ Delta of Venus

**Sat. 5/13:** Tin Cup Serenade (featuring Ara Anderson), The Speakers. 8-11:55 p.m.  
@ Delta of Venus

**Sun. 5/14:** P.A.F. solo (Oakland), Hardy Harr (Auburn), Cair Paravel (Chico). 8-11:55 p.m.  
@ Delta of Venus

**Tues. 5/16:** Seekonk (Maine)  
KDVS Tuesdays @ the G St. Pub

**Thurs. 5/18:** Jake Mann, Miller Carr. 8-11 p.m.  
@ Delta of Venus

**Fri. 5/19:** Jim Page, Val Esway, El Mirage. 8-11 p.m.  
@ Delta of Venus

**Sat. 5/20:** Head Like a Kite (Shoegaze from Seattle) 8-11:55 p.m.  
@ Delta of Venus

**Sun. 5/21:** KDVS Record Swap! 9am-2pm  
@ The Fools Foundation in Sacramento

**Sun. 5/21:** Boca de Rio. 6-11:55 p.m.  
@ Delta of Venus

**Sat. 5/27:** Country Teasers, tba. 8pm-Midnight  
@ Delta of Venus

**Tues. 6/6:** Kill the Hippies, TBA. w/ DJ Heather Klinger spinning. 9:30pm.  
@ the G Street Pub

**Thur. 6/8:** Michael Musika, Ramon and Jessica. 8-11:55 p.m.  
@ Delta of Venus

**Fri. 6/9:** Sharron Kraus, James Blackwell, Sean Smith. 8-11 p.m.  
@ Delta of Venus

**Sun. 6/11:** Green Milk from the Planet Orange (Japan), Assemble Head in Sunburst Sound (SF) 8-11 p.m.  
@ Delta of Venus

**Thurs. 6/15:** Rizorkestra. 8-11 p.m.  
@ Delta of Venus

**Fri. 6/16:** Toshio Hirano, Alkali Flats. 8-11 p.m.  
@ Delta of Venus

**Tue. 6/20:** Modern Machines, Chinese Telephones, tba w/ DJ Heather Klinger spinning. 9:30pm  
@ the G Street Pub

**Thurs. 6/22:** Dame Satan, Tarnation. 8-11 p.m.  
@ Delta of Venus

**Fri. 6/23:** Enzo Garcia, Uni and Her Ukulele. 8-11 p.m.  
@ Delta of Venus

**Thurs. 6/29:** The Chapin Sisters, Paul Williams. 8-11 p.m.  
@ Delta of Venus

**Fri. 6/30:** Diane Cluck, Garrett Pierce. 8-11 p.m.  
@ Delta of Venus

**Fri. 7/14:** Vanessa VerLee. 8-11 p.m.  
@ Delta of Venus

**Thur. 7/20:** Jeffrey Luck Lucas. 8-10 p.m.  
@ Delta of Venus

**Fri. 7/21:** A.J. Roach Band, Ian Shaul. 8-11 p.m.  
@ Delta of Venus

For more information, please contact our events coordinator at [events@kdvs.org](mailto:events@kdvs.org).



**STOP BY OUR STORE FOR A FREE T-SHIRT!**



High-quality custom designs.  
Screenprinted t-shirts, sweats, etc. Embroidery. Vinyl transfers.  
Pencils. Mugs. Shot glasses.  
We can put your logo on just about anything.

[www.inkmonkeygraphics.com](http://www.inkmonkeygraphics.com)  
2500 Fifth st.  
Davis, CA 95616  
Phone: 530-756-3600



Do you have what it takes?

Send your music submissions  
to the music dept for review!

KDVS Music Dept  
14 Lower Freeborn Hall  
Davis CA 95616

electronic / techno with  
some deft punk and  
noise on many moments



-CL

pretty interesting 11  
soundscapes

But they kinda go  
nowhere

♡ jenn

and the award for tackiest  
band name goes to...  
anyway, pop/punk

11

-CL

Folky. Pretty Good  
Actually. Nevermind. No  
is good but poorly recorded  
↓  
levels  
all

☹ It makes  
me happy  
and fairy-like  
♡ jlv

11 Did they  
hold Dolly  
Parton hostage  
or something?

♡ jlv

Awesome Punk-  
Polka - BB



pretty awesome klezmer  
music - very much  
Eastern Euro trad. folk  
sound



-CL

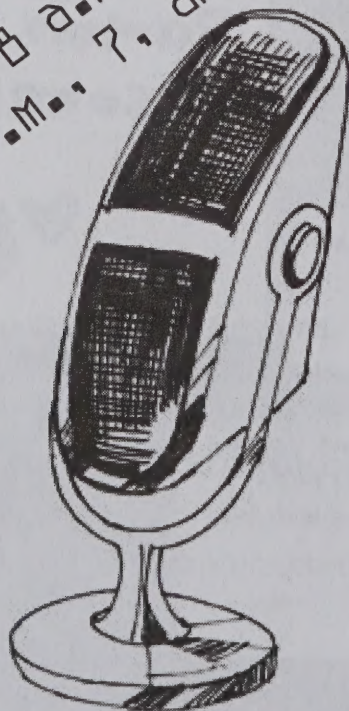
Recommended  
JDLV



# KDVS PUBLIC AFFAIRS

And as always, KDVS  
news is aired daily  
at 8 a.m., 11, 3  
p.m., 7, and 10

P  
R  
O  
D  
U  
C  
E  
D  
L  
O  
C  
A  
L  
L  
Y



## MONDAY:

8:30-9:30 a.m.

"It's About You"

5:00-6:00 p.m.

"Stop Making Sense"

## TUESDAY:

8:30-9:30 a.m.

"This Week in Science"

5:00-6:00 p.m.

"The Underground Soapbox"

## WEDNESDAY:

8:30-9:30 a.m.

"The Fringe"

5:00-6:00 p.m.

"Dr. Andy's Poetry and  
Technology Hour"

## THURSDAY:

8:30-9:30 a.m.

"Local Dirt"

5:00-6:00 p.m.

"Radio Parallax"

## FRIDAY:

8:30-9:30 a.m.

"Special Programming"

5:00-6:00 p.m.

"Speaking in Tounoges"

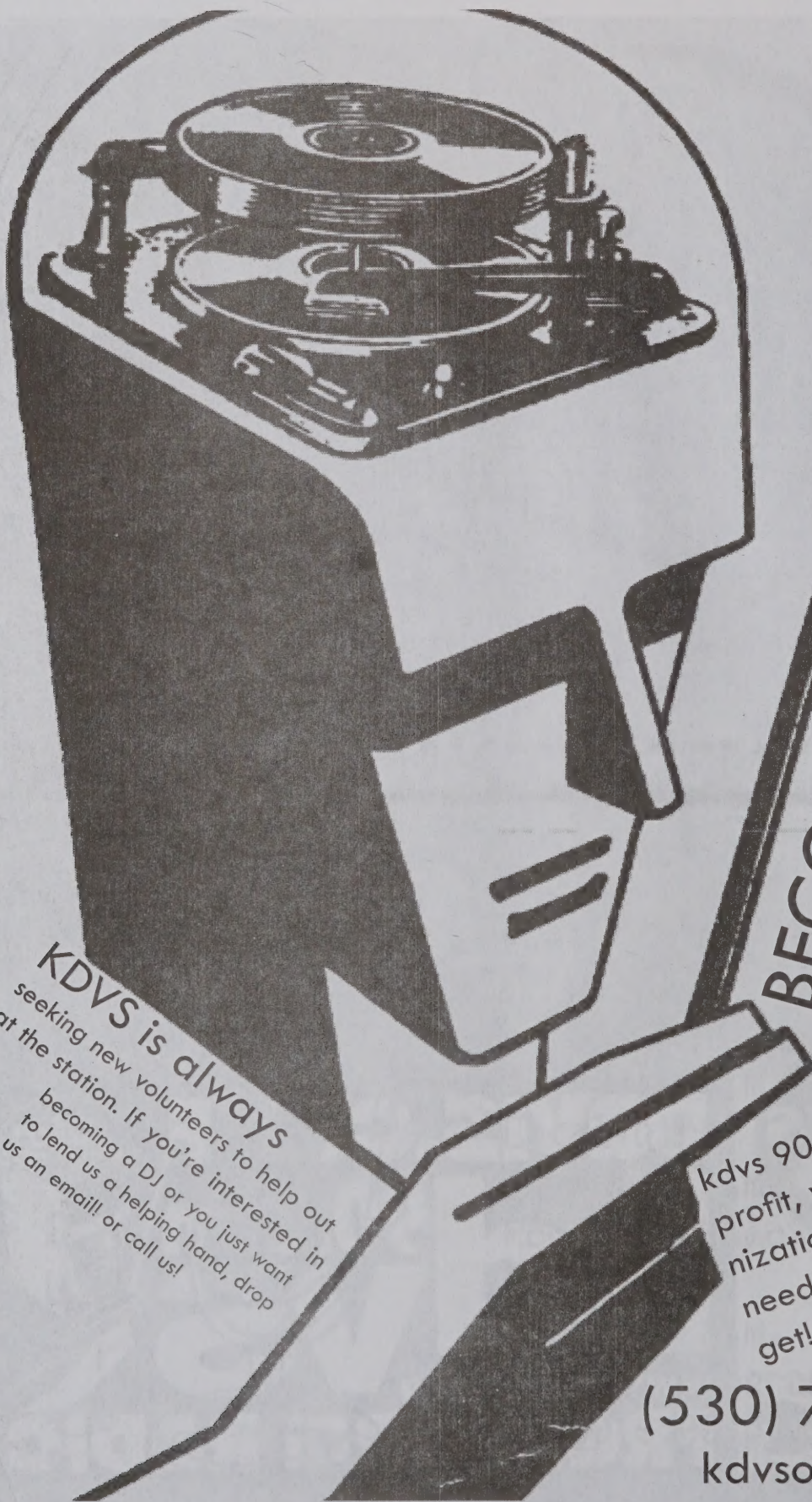


When you help us,  
We'll help you!!!!  
premiums are online now!  
KDVS.ucdavis.edu

Want to show KDVS pride?  
Ask for your free sticker  
**TODAY!**







BECOME A DJ AT KDVS!

**KDVS is always**  
seeking new volunteers to help out  
at the station. If you're interested in  
becoming a DJ or you just want  
to lend us a helping hand, drop  
us an email! or call us!

kdvs 90.3 fm is a not-for-  
profit, volunteer run orga-  
nization. translation: we  
need all the help we can  
get!

(530) 754-0728

[kdvsoffice@kdvs.org](mailto:kdvsoffice@kdvs.org)